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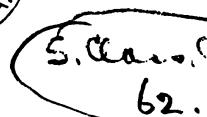
THE 'FROGS' OF ARISTOPHANES,

A REVISED TEXT WITH ENGLISH NOTES,
AND A PREFACE.

BY

F. A. PALEY, M.A.

CLASSICAL EXAMINER TO THE UNIVERSITY OF LONDON,
EDITOR OF AESCHYLUS, EURIPIDES, &c.



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TO THE READER.

MANY years have elapsed since the edition of the 'Frogs' with English notes was published by the late Mr Mitchell. It was a rather large book, an octavo volume of about 600 pages—a work which, while it was amply, perhaps superfluously, supplied with grammatical illustrations, was also extremely diffuse in dissertations on special points, and for that very reason by no means well suited to the requirements of ordinary students. Since then, with the exception of Mr Cookesley's edition, which has been long out of print, nothing has been done in this country to supply the want of a manual adapted to the capacity of this numerous class of readers. Moreover, the critical examination of the text has made great advances since his time. Thiersch's and Bothe's editions have been superseded by Fritzsch's accurate and elaborate commentary, in which the minutest points, critical, grammatical, and historical, have been discussed with a care that leaves nothing to be done by his successors. It is however a rather long and closely printed book of more than 450 pages; and the reading it through, in the way that such a book deserves to be read, is in itself a work

requiring both time and thought. Bergk's and Meineke's texts are also worthy of close comparison; for there are many critical difficulties in a play which, though it may appear tolerably easy to a superficial reader, is often extremely perplexing both in the right distribution of the persons and in the varieties of readings found in the Venice and the Ravenna MSS.

It is not only, of course, from its really brilliant wit, but from its extreme literary interest as containing so much information on the subject of the Greek tragedies, both lost and extant, that this play is peculiarly fit for general reading. Had we been without it, our knowledge of the Attic stage and of the moral effects of its teaching would have been materially less, and possibly the estimate of Euripides as a tragic artist would have been somewhat higher. It may also be said, that with some slight and unimportant exceptions, there is little in the *Ranea* that need be regarded as objectionable¹. Again, the history of the period, complex as it is, in the closing years of the long-protracted Peloponnesian War, and in the results immediately following the eventful victory of the Athenians off the Arginusae, receives much and important light from this play, in which the contending factions of the demos and the oligarchs under the ever-fluctuating

¹ Mr Mitchell's plan of cutting out whole passages for some (often fancied) impropriety of language is, to say the least, extremely annoying to the scholar.

leaderships of Alcibiades and Theramenes, of Phrynickus and Cleophon, are held in view throughout, and especially in the *Parabasis*¹. In its religious aspect, as bearing closely on the obscure but very important subject of the Eleusinian Mysteries, the *Ranae* is, to say the least, extremely suggestive ; and more than that we can hardly say of any ancient writings which touch upon the subject². Lastly, those who, like the present editor, are hearty and sincere admirers of Euripides both as a man and a poet, cannot fail to be profoundly interested in the part which he takes, and which is taken against him, in the present play.

For the above reasons, it is hoped that an edition of the ‘Frogs’ containing all necessary explanation in a volume of very moderate size, will be acceptable to many ; for while Greek is read at all, the best plays of the best master of the Comic Athenian stage will continue both to be read and to be admired.

¹ The student will do well to read carefully the chapters (viii, ix and x) on the Decelean and the Ionian War in Sir G. W. Cox’s larger History of Greece, the latest and best that has yet been written.

² Mr Mitchell has devoted some 200 pages of his edition to discussions on theological and symbolical difficulties in relation to the worship of Dionysus and Iacchus. It is to be feared that the practical utility of these curious speculations and investigations is, to an ordinary English student, simply *nil*. Those however who seek for information may consult Mr Brown’s recent work on “The Great Dionysiac Myth.”

P R E F A C E.

THE Comedy of the “Frogs” was brought out, as we learn from the extract given in the Greek Introduction from the *didascaliae*, in the archonship of the Callias who succeeded Antigenes¹, B.C. 405, or twenty years after the *Acharnians*. Like that play, it was exhibited at the Lenaea under another name, the same that had been made use of in B.C. 422 for bringing out the “Wasps,” viz. that of Philonides. The “Frogs” won the first prize, Phrynicus being second with the “Muses,” and Plato (comicus) third with the “Cleophon². ” According to Dicaearchus in the Greek Introduction (or Argument), the present play was so much

¹ ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη. This was in Ol. 93. 3, and the death of Sophocles appears to have occurred the year before, not in this year, which would hardly have allowed time for the “Frogs” to be written and prepared for the stage. See K. O. Müller, Hist. Gr. Lit. chap. xxiv, note on § 11.

² “In certamen descendit Aristophanes cum Phrynicho et Platone, quorum hic ad vulnera reipublicae a Cleophonte illata, duo illi simul ad artis poeticae jacturam se animumque spectantium converterunt.” Ranke, De Vit. Aristoph. ap. Meinek. § 11.

admired for its Parabasis that it was exhibited a second time (*ἀνεδιδάχθη*)¹.

Primarily the plot turns on the recent deaths of both Sophocles and Euripides in the year preceding². With them it seems to have been felt that the great period of Athenian Tragedy had come to a close, and that neither Iophon nor Agathon nor the younger Euripides would succeed in long maintaining the supremacy of the Attic Stage in this department of the poetic art. There was moreover a political incident of the gravest importance that had but recently occurred. The preceding year (August, 406) had also witnessed the crushing defeat of the Lacedaemonian fleet under Callicratidas, off the islands of the Arginusae³,—the greatest naval encounter (says Mr Grote) which had taken place throughout the whole war.

This event had been made yet more memorable by the subsequent trial and execution of six of the ten admirals⁴ who had joint command of the Athe-

¹ Doubtless for the reasonable and conciliatory views expressed at 687 seqq., as indeed the Argument of Thomas Magister plainly states.

² K. O. Müller, Hist. Gr. Lit. p. 381, says, "Euripides probably died in Ol. 93. 2, B.C. 407, though the ancients also assign the following year for his death."

³ Sir G. W. Cox writes "Argennoussai," Mr Grote "Arginusae." The question is, whether the adjective was ἀργυρός or ἀργυρεύς. Dr Smith has "Arginussae," which seems the most correct form. Strabo has μέχρι τῶν Ἀργυρονοστῶν, p. 615, C.

⁴ To one of these unfortunate men the poet ironically alludes in v. 1196,

εὐδαμῶν ἀρ' οὐ

εἰ καστραχγησέν γε μερ' Ἐρασίδου.

He seems to have been chiefly in fault for not promptly assist-

nian navy. The struggle between the oligarchical and the democratic parties consequent on the overthrow of the government of the Four Hundred (B.C. 411) was at this crisis, and partly in consequence of this event, conducted with great animosity. Thus it furnished hardly less material for discussion on the Stage than the event which more nearly affected it, the death of the two great masters of the Tragic art. And thus not only the "Frogs" but the two contemporary comedies already alluded to dealt with these two subjects as their common theme. In the case of Aristophanes, the death of Euripides was evidently seized on as a suitable occasion for venting against his memory that spite, personal or political, with which he had pursued him relentlessly for more than¹ twenty years. To the last, it is evident, Euripides had been increasingly popular as a poet. His latest plays, the *Bacchae* and the *Iphigenia at Aulis*, are among his finest compositions; but the tendency to religious innova-

ing the Athenian crews (Cox, ii. p. 550). He was first fined at the instance of Archedemus (vv. 417, 588), whom Mr Grote (vii. p. 422) supposes to have held some office which entitled him on his own authority to impose such an *έπιθετή*. But he was afterwards executed with five others, including the son of the great Pericles, by the draught of hemlock (Grote, *ib.* p. 446). Mr Grote thinks the whole proceeding, illegal as the trial of the six collectively was, must be regarded as a kind of lynch-law, an outburst of popular indignation, and a determination to have vengeance (p. 448).

¹ We first find him attacked in the *Acharnians*, B.C. 425; but the tone of the attack is clearly not that of a very recent enmity. In the case of Cleon, the poet appears (*Pax* 648) to relax something of his hatred when speaking of him as deceased.

tion, his friendship with Socrates¹, and perhaps his generally moderate and constitutional views, had displeased the oligarchical party to whom Aristophanes appears to have attached himself; and thus “the particular design of the *Frogs* was to wean the people from their great partiality to the compositions of Euripides². ” Mr Mitchell sees in the present play “an undercurrent of religious intention.” Euripides had brought out the *Bacchae* (or it had been brought out as a posthumous work in his name) shortly before the *Frogs*³. In that play he had spoken, not indeed disrespectfully, but in a decidedly rationalistic tone, of the Bacchic rites⁴. Dionysus is there emphatically the wine-god, the giver of good cheer to man, the thaumaturgic leader of the *θίασοι* of both sexes, the god of pleasure and orgiastic excitement. In this play (according to Mr Mitchell) Aristophanes holds up to ridicule this new god, as a protest against the

¹ There seems an allusion to this in v. 1491, χάριεν οὐν μὴ Σωκράτει παρακαθήμενον λαλεῖν ἀποβαλόντα μουσικήν. From some cause or other, either from spite or from conviction, our poet connects the influence of Euripides with the political disasters of the time.

² Cookeley, Pref. p. vii. (ed. 1837) “Nec dubitare possumus, quin Aristophanes non Euripidem more comico vellicare, qui mos vos praesentesque adversarios requirit, sed Euripidis nimium inter aequales amorem restringere et exagitare voluerit.” Ranke, ap. Meinek, ut. sup.

³ The phrase χρόνον πόδα (v. 100) may refer to Bacch. 889, κρυπτεύονται δὲ τοικίλως δαρὸν χρόνον πόδα, though it occurs also in frag. Alexandr. 23 (66 Dind.), to which play the Schol. attributes it.

⁴ In Ran. 529 Dionysus asks πολὺς θεός; as if even he shared in the popular atheism.

increasing tendency to confound or identify Dionysus the reveller with the old mystic Iacchus, the god of the solemn Eleusinian Mysteries and the associate of Demeter in the early Chthonian and Element-worship of the Eupatrids of Attica. To the neglect of this ancient cult he, and the party whom he represented, would naturally attribute the many disasters of the war. What Aeschylus did in the *Eumenides* in upholding the authority of the Areopagus, that Aristophanes now endeavours to effect by his chorus of mystae and his glowing description of the happiness of the blest spirits, the *oī μεμνημένοι*, in the other world¹. On this view we can explain the marked distinction made throughout the play between Dionysus and Iacchus².

Little as we know, from the very nature of the case³, about the Eleusinian Mysteries, and that highest or most transcendental phase of them which

¹ Ran. 454, μόνοις γὰρ ήμῖν ἥλιος καὶ φέγγος ίλαρόν ἔστιν, δύοι μεμνημένοι εὑστεβῇ τε διήγουμεν τρόπον περὶ τοὺς ζέντους καὶ τοὺς ιδώντας.

² It will be a great mistake to regard these names as mere synonyms. Probably the line δύοις γοῦν τὸν Ἰακχον δυπερ Διαγόρας (320) implies a distinction from the Βάκχος of Euripides. Yet Herodotus says (ii. 123) ἀρχηγετεύειν δὲ τῶν κάτω Αἰγύπτιων λέγονται Δήμητρα καὶ Διόνυσον. The Dionysus here meant is, more correctly expressed, the Greek Ἰακχος, the Egyptian Osiris or Sun-god. He is ὁ μυστικὸς Ἰακχος ibid. viii. 65, and Virgil's 'mystica vannus Iacchi' (Georg. i. 166), tends to show that the latter name was associated with the mysteries. The sun and moon, 'Liber et alma Ceres,' Georg. i. 7, for obvious reasons, were gods of both the nether and the upper world. From this simple fact half the religions of the world have taken their origin.

³ For 'Cereris sacra vulgare' was held a sin both by Greeks and Romans, and therefore but few particulars have come down to us on the subject.

was called *τὰ τέλεα καὶ ἐποπτικὰ*¹, we are sure that they were intimately connected with the hopes of eternal happiness and the propitiation of an offended deity, who, without doubt, was originally the Sun-god. The solemn annual processions along the Sacred Way from Athens to Eleusis were as much a part of Athenian religion as in the middle ages were pilgrimages to famous shrines, or in pagan Rome the processions to the Capitol by the Via Sacra. Alcibiades, on his return from his long exile, took part in the Eleusinian procession, an event probably alluded to in the present play². His unpopularity from the part he had taken in the mutilation of the Hermae³, and for having impiously profaned the Mysteries, would be in some degree removed by this tardy act of reparation and reconciliation.

The remarkable prominence given in the play to the Chorus of Mystae, especially in the Parabasis, seems to justify the opinion already expressed, that the neglect of the Eleusinian rites during the war⁴,

¹ Plat. Symp. p. 210 A. Eur. Hipp. 25, *σεμνῶν ἐς δύω καὶ τέλη μυστηρίων*.

² See Dr Smith's Grecian History, p. 362. Grote, vii. 391—2. A good account of the Eleusinian *κῶμος* will be found in pp. 142—8 of Dr Wordsworth's "Greece."

³ Thuc. vi. 27, 28. The religious offence doubtless consisted in these being regarded as phallic emblems.

⁴ "For seven years the customary processions (to Eleusis) across the Thriasian plain had been suspended, owing to the occupation of Decelea by the enemy, which compelled the sacred troop to proceed by sea." (Dr Smith's History of Greece, p. 361. See Grote, vii. p. 391.) There seems a similar allusion to the neglected festival of the Heraclea in v. 651 of the play.

combined perhaps with the free-speaking of Euripides and the Sophists who were thought to be his followers and associates, was commonly believed to be the cause of the disasters that had befallen the State. The appeal of the chorus for a more hearty worship of the *Σώτειρα*, viz. of Demeter or her daughter Persephone¹, a title more usually conferred upon Pallas, and the entreaty that she may continue her care over her own chorus, *i.e.* over the better class of citizens², is entirely consistent with this view, which also accounts for Euripides being, as it were, immolated as a literary victim in expiation for the misbelief of the State.

A belief in the sanctity and efficacy of these mysteries had the strongest hold on Athenian superstition. All the early religions were connected with the notion of some mysterious truths which it was impious to reveal. Religious symbols, or a Divine Presence, to be approached only by the privileged few³, were a part of the priestly craft (to use the word not in a bad sense) which we trace alike in the Ark of the Israelites and in the *κίστη* or sacred chest of Dionysus⁴. Dr Wordsworth has the following among other remarks on this subject⁵:

“Aeschylus was summoned before the religious

¹ v. 377, ἀλλ' ἔμβα χῶπως ἀρεῖς τὴν Σώτειραν γενναλως τῇ φωνῇ μολπάζων.

² v. 385, Δήμητρ—συμπαραστάτει καὶ σῶζε τὸν σαυτῆς χορόν.

³ “The communicants,” as Mr Grote more than once calls them.

⁴ Theocr. xxvi. 7, λεπὰ ἐκ κίστας πεποναμένα χερσὶν ἐλύσαι εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν. Hence, perhaps, *arcana* came to be used for ‘a secret,’ *ἀπόρρητον*.

⁵ “Greece,” p. 146.

tribunal of the Areopagus at Athens, on a charge of having divulged in one of his dramas the secrets which were revealed to the initiated in this place; the traveller Pausanias was cautioned in a dream not to communicate the information he received here respecting the mystical signification of some of the objects of adoration at Eleusis; and the expressions of Horace on the same subject appear to be another indication of the awe with which men shrank in those days from the sacrilege of which he who made such revelations was supposed to be guilty.” The scruples of Herodotus, so often expressed, on this subject, are familiar to all scholars¹.

It is evident to the most casual reader that Aristophanes has endeavoured to impress on his audience in this play the great solemnity and holiness of the rite of initiation. In what its privileges consisted may be understood generally from Dr Wordsworth’s graphic description². “The fifth day of the Sacred Festival (the Eleusinia) was distinguished by a magnificent procession of the initiated, who were clad in purple robes³, and bore on their heads crowns of myrtle⁴: the Priests led the way into the interior of the temple through the southern portico. The worshippers followed in pairs, each

¹ This reserve is very similar to, if not directly with, the *oeconomia* or *disciplina arcani* of the early Church, which borrowed from the Eleusinia the word *mysterium* to express “Sacrament.”

² “Greece,” p. 147.

³ To this Aeschylus doubtless alludes in Eum. 1027, *παῖδων, γυναικῶν, καὶ στόλος πρεσβυτέλων φοικοβάπτους ἐνδυτοῖς ἐσθῆμασιν.*

⁴ Ran. 328, *πολύκαρπον μὲν τινάσσων περὶ κρατὶ σῷ βρύοντα στέφανον μίρων.*

bearing a torch, and in solemn silence. But the evening of the tenth day of this august pageant was the most remarkable: it brought with it the consummation of the mystic ceremonies. On this day the initiated were admitted for the first time to a full enjoyment of the privileges which the Mysteries conferred. Having gone through the previous rites of fasting and purification, they were clad in the sacred fawn-skin, and led at eventide into the vestibule of the Temple. The doors of the building itself were as yet closed. Then the profane were commanded by the priests, with a loud voice, to retire. The worshippers remained alone. Presently strange sounds were heard; apparitions of dying men were seen; lightnings flashed through the thick darkness in which they were enveloped, and thunders rolled around them; light and gloom succeeded each other with rapid interchange. After these preliminaries, the folding doors of the Temple were thrown open¹. Its interior shone with one blaze of light. The votaries, whose senses were entranced in a visionary ecstasy, were led to the feet of the statue of the Goddess, which was clad in the most gorgeous attire; in its presence their temples were encircled by the hands of the priests

¹ Ar. Nub. 302, οὐ σέβας ἀρρήτων λεπῶν, ἵνα μυστοδόκος δόμος ἐν τελεταῖς λεπᾶς ἀναδεικνύται. To this sudden exhibition of the statue of the goddess, ἐν δύνῃ βάθρῳ βεβώσης (Plat. Phaedr. p. 254 b), Aeschylus seems to allude in Agam. 976 Dind., where most editors admit the feeble alteration δέμα in place of δείγμα. It is curious to compare the effect of gorgeous ceremonies and displays on some religious minds, and their supposed tendency to promote an ecstatic devotion.

with the sacred wreath of myrtle, which was intended to direct their thoughts to the myrtle-groves of the blessed, in those happy isles to which they would be carried after death; their eyes were dazzled with vivid and beautiful colours, and their ears charmed with melodious sounds, rendered more enchanting to their senses by their contrast with those appalling and ghostly objects which had just before been exhibited to them. These revelations displayed the greatest happiness to which, it was imagined, man could aspire in this life, and assured him of such bliss as nothing could exceed or diminish, in the next."

It may be asked, If the primary object of the poet in this play was to uphold the declining influence of the Eleusinia, why did he give it the title of the "Frogs," *Βάτραχοι*? And what possible connexion can there be between either the frogs and tragedy, or between the frogs and mystic religion? But in fact the title, strange as it sounds to modern ears, was quite in accordance with the custom of the comic poets. We have "The Birds" and "The Wasps," and among other quaint names of comedies enumerated in Equit. 522—3, we read of one written by Magnes, which seems to have borne the very same title of "The Frogs";

¹ Meineke, Frag. Com. Graec. i. p. 33. By *ψάλλων* his play called *Βαρβατισται* is meant. Meineke adds (p. 34) "meminerimus aliarum fabularum itidem ab animalibus denominatarum, ex quo genere praeter Ranas et Aves sunt Caprae Eupolidis, Pisces Archippi, Angues Menippi, Lusciniae, Canthari, Formicae Platonis, denique Ciconiae Aristophanis."

πάσας δὲ ὑμῶν φωνὰς ιεὶς καὶ ψάλλων καὶ πτερυγίζων
 καὶ λυδίζων καὶ ψηνίζων καὶ βαπτόμενος βατραχείοις
 οὐκ ἔξηρκεσεν κ.τ.λ.

The direct reference to frogs in this play was suggested by that part of Athens near the Acropolis which was called *Λίμναι*, and in which an ancient temple to Dionysus was still standing¹. In primitive times, man formed a settlement wherever he came in his wanderings upon a rock, a spring and a sheltering tree². The name remains long after the land has been drained and used for other purposes³. The spectral forms, or at least the ghostly croakings, of the frogs form thus an appropriate escort to the Marsh-god as he is ferried by Charon over the infernal lake. Yet they are only a secondary chorus, *παραχορήγμα*, and have very little to do with the real politico-religious action of the play. The chorus proper consists of *Μύσται*, "Holy Souls," who on earth have been initiated in the Mysteries, and having died in the

¹ Hesychius, *Λίμναι* ἐν Ἀθήναις τόπος ἀνεψέντος Διονύσῳ, ὅπου τὰ *Λίμναι* ἦγετο. Here, probably, in ancient times stood a public wine-press, giving rise to the later festivities of the *Lenaea*. Thucydides (ii. 15) mentions τὸ ἐν Λίμναις λεπόν Διονύσου. It was a piece of wet ground irrigated, it would seem, from the spring Callirrhoë.

² Hence perhaps the proverb οὐκ ἀπὸ δρυὸς οὐδὲ ἀπὸ πέτρης, to express good birth and a known line of ancestry.

³ So the Romans had their *Velabrum* and their *Carinae*, which they referred to times when they were overflowed by the Tiber.

"odour of sanctity," are now enjoying a blissful abode in Elysium¹.

As the god of the Attic theatre, the patron and critic of dramatic art, Dionysus is introduced as seeking to bring back to earth some one of the great departed poets who shall reoccupy the place which no living poet is worthy to fill. Herein we find the one point of contact between Dionysus the wine-god and the Iacchus who has in his charge the souls of the blest².

The history of the Attic Stage after the deaths of the two great Tragic Poets is the history of the development of the Comic and the decadence of the Tragic art. The mere fact, that none of the later or even of the contemporary Attic Tragedies have survived, is used by K. O. Müller³ as an argument to show their general inferiority to the higher models. It is remarkable that the tragic art, or rather, perhaps, the tragic profession, was in some degree hereditary, and that the son and nephew of Aeschylus, the son and grandson of Sophocles, and a nephew of Euripides⁴ were among the most successful composers of the next generation. Of Agatho,

¹ v. 454—9. In Xanthias' view, the "odour of sanctity" was the smell, *κνίσα*, of roast pork, v. 338.

² In v. 315 seqq. Dionysus listens to the cry of the Mystae in Hades, "Ιάκχος" ὁ Ιάκχε, but it does not seem that he identifies himself in any way with the god so invoked. It was the express object of the poet, according to Mr Mitchell, to keep them quite distinct.

³ Hist. Gr. Lit. ch. xxvi. § 1.

⁴ These were respectively, Euphorion, Philocles, Iophon, Sophocles junior and Euripides junior. See K. O. Müller *ut sup.* § 5.

whom the poet, punning on his name, calls *ἀγάθος ποιητῆς*¹, and whom K. O. Müller calls “a very singular character,” viz. a strange mixture of the fop, the pedant, the *bon-vivant*, and the poet, we can form a fair judgment from the imitations of his florid style in the *Thesmophoriazusae*², and the *Symposium* of Plato. He seems for a time to have sustained the reputation of the Stage; but with the elder Euripides died Tragedy proper, so to say; and even Euripides had so lowered its level to the details of domestic life³, that the way was being prepared for the greater popularity which the Middle and the New Comedy were destined soon to attain. Tragedy survived indeed, but only to languish. Men and manners were found to have a stronger hold on the sympathies of the audience than the myths of remote antiquity, to which, as by a kind of inexorable law⁴, tragic action had been almost confined. The period at which the *Ranae* came on the stage was the critical period of the

¹ v. 84. It is remarkable that no mention is made of either the younger Sophocles or the younger Euripides by name.

² v. 100 seqq. In v. 49 he is called ὁ καλλιεπῆς Ἀγάθων. Plato, *Protag.* p. 315 B, describes him as νέον τῇ ἔτι μειράκιον καλόν τε κάγαθὸν τὴν φύσιν, τὴν δὲ οὐν λόγου μάλα καλός. K. O. Müller (chap. xxvi. § 3) calls him “effeminate in body and mind,” and thinks that he gained much of his popularity by introducing the language and the ideas of the Sophists. Dr Kennedy (*Studies Sophoclea*, Part 1, Introd. p. viii) thinks that the Tragic writers of the best age owed much to “the much and unjustly reviled Sophists.”

³ v. 959, *οἰκεῖα πράγματα εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν*. See also 980 and 1330 seqq.

⁴ The only exceptions were the *Μιλήτου ἀλωτός* of Phrynicus and the *Perseae* of Aeschylus.

decline of the tragic art, a fact of which the poet himself is fully conscious¹. It is natural to suppose that what was perhaps inevitable by the general law of human progress, was with many a subject of real regret; and the views of this party are advocated and represented by Aristophanes. Greek Tragedy however, as the special creation of Athenian genius, had fulfilled its purpose, and was not destined to return. It could no more return than the patriotism and the sentiments of the Periclean era which had fostered and matured it. The regret was vain, but not therefore the less keenly felt. *Δέομαι ποιητοῦ δεξιοῦ*² was the cry of many, but was not destined to meet with a response.

Such then was the dramatic position (so to call it) under which the present play was composed. “To bring the mighty dead before his countrymen, as the living offered no attractions for that purpose,—to contrast past and present dramatic schools in the persons of Aeschylus and Euripides,—to dispel prejudices and misconceptions, and to settle finally in the minds of his countrymen where in such productions they might look not only for the soundest intellectual enjoyment, but also for the best guides in political and religious knowledge, were evidently among the primary objects which gave birth to the comedy known to us by the title of the *Frogs*³:”

¹ v. 72, οἱ μὲν γὰρ οὐκέτ' εἰσίν, οἱ δὲ ὄντες κακοί, and 93, λωβηταὶ τέχνης, ἀ φροῦδα θᾶττον, ἦν μόνον χορὸν λάθη.

² v. 71.

³ Mitchell.

The popularity of Euripides with the *demos*¹, whose views he represented more faithfully than the conservative Sophocles and the aristocrat Aeschylus, evidently afforded our poet matter for attack upon him. He endeavours to show that the decline in tragedy was really due to Euripides, and not only as a poet and a politician, but as an innovator in religion, he is held up to reprobation accordingly. Even the decay of discipline and of patriotism is attributed directly to his teaching². In Hades his supporters are a rabble mob of the lowest kind, to whom he has been exhibiting his rhetorical cleverness³, and who take the keenest delight (*ύπερεμάνησαν*) in his legal quirks and quibbles:—

έπεδείκυντο

τοὺς λωποδύτας καὶ τοὺς βαλλαντιοτόμους
καὶ τοὺς πατραλοίαις καὶ τοιχωρύχους,
ἔπερ ἔστ' ἐν "Αἰδου πλῆθος.

His presumption in claiming to be the tragic poet,—to occupy the tragic throne on which Aeschylus, and after him Sophocles, had so worthily sat⁴, seems to be the prominent feeling in the mind of Aristophanes, who appears to represent the party of the oligarchs and the favourers of the government of the Four Hundred. But the extravagant drol-

¹ In v. 952 he says in his defence, δημοκρατικὸν γὰρ αὐτὸν εἴδων, to which Dionysus rejoins, that the less said about that the better.

² vv. 1065—76.

³ v. 771—6. Nevertheless Euripides used severe language against the licence of the demagogues, e.g. in his allusion to Cleophon in Orest. 902 seqq.

⁴ vv. 769, 778, 787, 790.

lery of the criticisms brought against Euripides¹, and the evident unfairness of many of them², tend to show that party-feeling had more to do with the depreciation of the great Tragic poet than honest conviction. Everywhere in his comedies Aristophanes shows a determination to write down Euripides. He is more cautious in his allusions to the temporizing and “trimming” politicians of the day, Alcibiades and Theramenes. The former indeed he brings under condemnation by Euripides³, but at the same time he puts in the mouth of Dionysus the ambiguous words⁴, that the State at once hates him but still desires to have him. The latter he praises, with something of irony, perhaps, as Θηραμένης ὁ κομψός⁵. Whether he approved or dis-

¹ The ληκύθιον ἀπώλεσεν of v. 1200 seqq., and the parody on the poet's monodies in 1330 seqq.

² e.g. the charge of immorality in the story of Phaedra, v. 1043, though the first edition of the Hippolytus may have represented her conduct in a less favourable light than the tragedy does which has come down to us.

³ Who says, v. 1427, μισῶ πολληπ, δστις ὠφελεῖν πάτρας βραδὸς πέφυκε, μεγδλα δὲ βλάπτειν ταχύς. The position of Alcibiades, says Mr Grote, vii. p. 389, “was one altogether singular: having first inflicted on his country immense mischief, he had since rendered her valuable service, and promised to render still more.”

⁴ v. 1425, ποθεὶ μὲν, ἔχθαρει δὲ, βούλεται δ' ἔχειν.

⁵ v. 967, though the expression is given to Euripides, who himself often uses the word in the sense of ‘clever at an argument,’ ‘subtle in speech,’ as Suppl. 426, κομψός γ' ὁ κῆρυξ καὶ παρεργυτης λόγων. It differs from δεινός and πιθανός, which refer rather to the sophistical arts. Mr Grote (viii. p. 46) describes Theramenes as “a selfish, cunning, and faithless man,—ready to enter into conspiracies, yet never foreseeing their consequences, and breaking faith to the ruin of colleagues whom he had first encouraged, when he had found them more consistent and

approved of the condemnation of the six generals after the fight at Arginusae, he nowhere allows us to guess. But probably he did not regard it with favour, as it was in fact the result of a popular frenzy; and the allusion to Erasinides¹ is easily explained as a disguised sentiment of pity.

The final defeat of the Athenians at Aegospotami in September, 405, so soon after the acting of this play, and with it the fall of the democratic influence in Athens (not to call it, with Mr Grote, “the annihilation of the Athenian empire”), justified the gloomy view which the poet takes of the counsels of the demagogue Cleophon², and the war-party. His reticence about the government of the Four Hundred, which had been established and deposed, after holding office for only four months, only five years previously, is certainly remarkable. He alludes to them indeed under the guarded expression *Φρυνίχου παλαισμάτα*³, and recommends a general pardon to those who had “met with a fall” through the schemes of this man, who had co-operated with

thorough-going in crime than himself.” The truth is, he was a man willing to go a certain way in promoting absolute power, but prevented by some degree of natural humanity from carrying his principles, as others did, to their logical consequences.

¹ See note 4 on p. ix.

² vv. 680, 1532. Fritsch observes on the former passage that the expressions used indicate that a sentence of banishment had been passed on Cleophon, though apparently it was never carried out.

³ v. 689. It is remarkable that this is precisely the course that was acted on as a means of uniting and reassuring the citizens after their disastrous defeat by Lysander. It was embodied in the decree of Patrocleides; see Grote, viii. p. 15.

Peisander in establishing that form of government¹, though at first he had opposed it from a suspicion of the designs of Alcibiades, who was the real author of it². There seems a covert advocacy of the oligarchical interests in the reference to those citizens who were εὐγενεῖς, δίκαιοι, καλοὶ καγάθοι, σώφρονες, contrasted with the “roughs,” πονηροὶ καὶ πονηρῶν, and the aliens, *i.e.* Cleophon³, to whom the affairs of the State are now entrusted, and who treat with contempt (*προνυστελοῦσι*) all who are of better birth than themselves. That Euripides was really a partisan of such men it is difficult to believe, from his repeated condemnation of the violence of demagogues⁴, and of the τὸ ἀκόλαστον of the lower class. The exhortation “to make use of the respectable people again”⁵ is very like an appeal to the State to make trial of an oligarchical government. “If you succeed,” he adds, “it will be a credit to you; if you fail, at least you will fail in a good cause.” The Thirty “Tyrants” established the very next year (in 404) may be fairly regarded as the result of such sentiments⁶.

¹ See Cox, Hist. Gr. ii. p. 463 seqq. Fritsch (on v. 689) refers the words of the poet to the banishment, or retirement through fear, of the partisans of the 400. The advice given, he considers, is for a general amnesty, such as that which shortly afterwards was actually carried by Thrasybulus.

² Grote, Vol. vii. p. 389.

³ vv. 727—31.

⁴ e.g. Orest. 696. 903. Bacch. 270. Hec. 132. 607. In truth, as Fritsch has observed on v. 953, Euripides never committed himself to the cause of the extreme popular faction.

⁵ v. 735.

⁶ “A large portion of the Senators was favourable to the

Alcibiades himself, in order to bring about his restoration to his civic rights, had joined the oligarchical conspiracy, not from conviction, but because he feared the demos and knew they were opposed to his return¹. Phrynicus, who was not opposed in principle to the oligarchs, was yet opposed to the return of one whom he at once hated and feared. Hence he was afterwards induced to take a part, in concert with Antiphon, the "infamous traitor"², with the most advanced of the oligarchs, and even desired to put the Lacedaemonians in possession of the Piraeus³.

establishment of an oligarchy, of which Theramenes had already laid the foundation during his residence with Lysander." Dr Smith, Student's Hist. of Greece, p. 373. The leaders of the democratical party, i.e. of the war-party, were accused of a design to overturn the peace and continue the war even after the disastrous battle at Aegos-Potami. In this they were led by Cleophon, who carried a measure that no proposals of submission to Sparta should be entertained by the assembly in future. See Grote, viii. p. 17.

¹ Smith, p. 351. Ibid. p. 352, "in reality he desired the democracy to remain, and to procure his restoration to its bosom."

² Cox, ii. p. 468. He adds (p. 469), "Phrynicus seems to have convinced himself that a man may do anything to save his life, and when it became clear that Alcibiades had lost his chance of returning with the oligarchs, he began to fear his enmity as leader of the democracy. Under the pressure of this fear he hesitated not to inflict upon Athens a system which according to his own previous warning must be fatal to her empire and could not be beneficial to himself."

³ Smith, p. 355. Phrynicus was soon after assassinated; Antiphon was condemned and executed. Theramenes, who thought it his interest or his duty for the time to take a more moderate part, was afterwards one of the Thirty, and was impeached and put to death by Critias for refusing to carry out

Having discussed thus briefly what may be called the religious and the political bearings of the play, it remains to consider the poet's view of the moral influence exercised by the three rival Tragic composers. Ranke well observes that the comparison is purposely made in this play between Aeschylus, who is regarded as the founder of the Tragic art, and Euripides, who is charged with having debased and corrupted it. Accordingly Sophocles, as the representative of Tragedy in its middle and most perfect state, has comparatively little to do with the action. In the mind of the poet, the decadence of the art was inseparably connected with the political degradation of Athens¹. He lays the blame not only on Euripides himself,

the proscription, though he had consented to the murder of many of the citizens on the first establishment of that government (p. 374). Critias himself was killed in an attack on the forces of the Thirty by Thrasybulus; Alcibiades was murdered by a band of assassins in Phrygia. Cleophon was condemned to death through the influence of Critias shortly before the rule of the Thirty. Thus in the short space of a year after the acting of the "Frogs," so many of the principal persons mentioned in it met with a violent death.

¹ Vit. Aristoph. ap. Meinek. § 11, p. XLVI, "Aeschylum, qui primus veram artem condidisset, et ea aetate vixisset ad quam ipsius animus lubentissime reverteretur, cum Euripide in certamen dedit, qui recentiorum temporum naturam et indeolem imbibisset, eamque ob causam quum consummare potuisset artem, si viam ab Aeschylo et Sophocle monstratam non reliquisset, in summos errores incidisset."—"Est igitur certamen horum duorum virorum nihil nisi pugna inter prima artis incrementa eamque formam quam moriens Euripides urbi reliquit; ut uno verbo dicam, inter diversa tempora, antiquiora, in quibus solis urbis gloria posita esse poetae videbatur, et recentiora, quibus jam ad interitum omnia vergebant."

but on the mistaken and perverted views of the audience with whom his tragedies had become so popular, and whom he speaks of as the very scum of the city¹. Hence he dwells pointedly on the service which the poets of old from Homer downwards had rendered to the State by training the citizens in a course of virtue and the love of a chivalrous and military life²; and he speaks contemptuously of the “new learning” and the habit of reading books³, in terms which remind one of the opinions we sometimes hear expressed by old-fashioned people, that servants and workmen are spoilt by being educated⁴. Euripides threw himself into the feelings of the age, the facts of humanity, the sentiments and the motives of living men⁵; Aeschylus lived in the past, in the region of myth and religious mystery; his language was ponderous and inflated, while Euripides treated Tragedy like a patient labouring under a surfeit, and reduced its bulk, as he boasts, by administering “syrup of small-talk,” strained out of treatises on rhetoric and philosophy⁶. The moral object and right influence

¹ Throughout the play the partisans and admirers of Euripides are the lowest class of rogues and criminals, both in the upper and the lower world. See 770, 781. They admire him too, as *δύοραῖς* (1015), for his rhetorical quibbles, which they mistake for *σοφία*, 774—6.

² vv. 1030—5. Compare the praise of the Athenian Menestheus in Il. ii. 553.

³ v. 1114, *βιθύλιον τ' ἔχων ἔκαστος μαρθδνει τὰ δεξιά*.

⁴ Compare the arguments of the *Δίκαιος* and the *Ἄδικος Λόγος* in Nub. 890 seqq.

⁵ See note 3 on p. xx. These *οἰκεῖα πράγματα* are ridiculously exaggerated by Dionysus in 982—8.

⁶ v. 943, *χυλὸν διδύνει στωμαλμάτων ἀπὸ βιθύλων ἀπηθᾶν*. The

of Tragedy, *βελτίους ποιεῖν τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν*, is acknowledged by Euripides¹; but Aeschylus, whose idea of “goodness,” *ἀρετὴ*, is military courage associated with physical stature², and who insists that Homer’s idea of *χρηστὰ διδάξαι* was identical with his own³, charges his rival with having trained a degenerate race, loiterers in the agora to the neglect of manly exercises, and preferring a life of indolence⁴. He objects to the effeminate subject of love forming so large a part of the plays of Euripides⁵, and declares that such plays have had a bad effect on the minds of some of the women also⁶. Euripides retorts that he describes human nature as it is, the bad as well as the good; but Aeschylus thinks there are some things that are better suppressed by those who are teachers of the adult population, and whose minds at the critical age should be directed rather to manly pursuits⁷. In all this, which is very good sense, Aeschylus represents the mind not only of the Comic Poet⁸,

age of *λογογράφοις* had lately set in, and written essays and treatises could be had for a low price. (Plat. *Apol.* p. 26 D. *Phaedr.* p. 266 D, τὰ ἐν τοῖς βιβλίοις τοῖς περὶ λόγων τέχνης γεγραμμένα.)

¹ v. 1010.

² v. 1014, *γενναλούς καὶ τετραπήγεις*.

³ v. 1035.

⁴ v. 1087. They are *διαδραστικοῦται*, 1014, and οὐ θέλοντες *τριηπαρχεῖν*, 1065.

⁵ v. 1043.

⁶ In v. 1050 he seems to allude to the suicide of some woman which had really occurred through love, and malicious gossip may have connected the event with a play of Euripides.

⁷ v. 1055.

⁸ If Aristophanes did not always practise what he preached

but of the oligarchs or upper-class society of Athens, whose cause he now advocates¹. To get back to the upper world Aeschylus, and to have the benefit of his political maxims, was the choice of this party by their mouthpiece Pluto², who in conformity with the wish of his subjects in Hades had determined even before the arrival of Dionysus to hold a trial of the relative merits of the deceased poets³. Pending the decision, Sophocles was to occupy the tragic throne for Aeschylus, but Euripides, as *ψευδολόγος καὶ βωμολόχος*⁴, was on no account to sit there again, even if he were forced into it against his will⁵.

in the cause of morality, we must remember that a certain amount of licentiousness was necessary to the success of any competing comedy. The author was bound to please the *δῆμος*, whose tastes were neither moral nor refined. Even the Satyric plays appear to have been extremely gross and indecent.

¹ The government in the hands of gentlemen, *γενναῖοι*, whom the opposite party of ‘snobs’ chose to stigmatize as oligarchs, was certain to find favour in a nation so devoted to *caste* as the Athenians. The objection to Cleophon merely because he was a *ξένος* (68o) shews the strong feeling that existed on the subject of birth.

² v. 1502, σῶζε πόλιν τὴν ἡμετέραν γνώμαις ἀγαθαῖς.

³ v. 779, ὁ δῆμος διεβάσας κρίσιν ποιεῖν, διπτέρος εἰη τὴν τέχνην σοφώτερος. It is only by accident that Dionysus is present at and takes a part in the contest which is just going to commence when he arrives, v. 795; indeed, the wrangling and loud talking on the subject, ὁ ἔνδον θύρυβος καὶ ἡ βοή καὶ ὁ λοιδορησμὸς, at once strikes the ears of his attendant.

⁴ These very strong terms are to be noticed, as indicating the thorough dislike of the poet. Compare 80—1, 104—6, 850—1, where ὁ πολυτιμῷτ' *Αἰσχύλε* is contrasted with ὁ πονήρ' *Εὐριπίδη*. The only reproof administered to the former is the advice not to be so testy and impatient, v. 856.

⁵ μηδὲ ἄκουν ἐγκαθεδεῖται.

Euripides and his philosophy had ruined the State; his death has left Tragedy, as an art, in a poor plight; it is by going back, not by progress, that the State is to be saved.

The chorus of Frogs, as has already been remarked, although it gives the title to the play, bears a very insignificant part in its economy. It was meant rather as a droll accompaniment to the *αιών* of the infernal *κελευστής*¹, and perhaps to introduce an ingenious stage-device². Dionysus and Xanthias, whose transition from the upper to the lower world is extremely sudden³, perhaps disappear in the mouth of some cave, and by a change of scene, after a short pause, the boat and the ghosts and the infernal ferryman are seen in a darkened part of the stage which is provided with a tank of water on the same level⁴. The ghost of Empusa⁵ would appear through the *ἀναπίεσμα*. After some advance through the gloom, a brighter spot is reached (a stage-contrivance would as easily effect this), where the Chorus Proper, the *Μύσται*, chant their hymn of invocation to Iacchus, followed by that remarkable ῥῆσις in trochaic tetrameters which, though detached

¹ v. 207. The ode sung, or rather croaked, by the frogs only extends to about 60 short lines.

² The croaking was probably made by some concealed actor, though it might have been contrived by some apparatus like our common toys of barking dogs or bleating lambs. But the voice was evidently raised louder and louder till it became a contest of shouting, vv. 265—8.

³ v. 180.

⁴ This is perhaps splashed about, visibly or audibly, at the word *πομφολυγοπαφλάσμασιν*, v. 249.

⁵ vv. 288—92.

from the remaining part by a considerable interval¹, may fairly be regarded as the *μακρὸν* or introductory part of the Parabasis. It is to be remarked that the political advice contained in it, and especially the denunciation of traitors², comes to the audience with the special authority of the Spirits of the Blest³.

It is impossible not to feel that the same poet who condemns Euripides so freely for his *καινὰ δαιμόνια* and his *ἰδιώται θεοί*⁴ has held up to ridicule, in the droll scene of Dionysus scared by Aeacus⁵, the popular notion about Hades and its rulers, the ghosts and the tortures and the three-headed dog, which the better class of minds had rejected even among the superstitious Romans⁶. But personal enmity is seldom fair. It is the duty of the intelligent student to make an effort to estimate Euripides by his own knowledge of him, and not by the gibes of Aristophanes⁷.

¹ The Parabasis is resumed at v. 674.

² vv. 359—65.

³ v. 686, *tὸν λεπὸν χορὸν δίκαιον ἔστι χρηστὰ τὴν πόλεις ξυμπαρανεῖν καὶ διδάσκειν.*

⁴ v. 890—1.

⁵ v. 465 seqq. This open scepticism indeed is the tenour of most of his plays.

⁶ Propert. iv. 4 (5), 39—46. Lucret. iii. 1011—13.

⁷ Porson, Advers., Praelect. in Eurip. p. 11 (ed. 1812), “Non diffiteore majorem me quidem voluptatem ex Euripidis nativa venustate et in affectata simplicitate percipere, quam ex magis elaborata et artificiosa Sophoclis sedulitate. Hic fortasse meliores tragoealias scripsit, sed ille dulciora poemata. Hunc magis probare solemus: illum magis amare; hunc laudamus, illum legimus.”

ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.
ΔΙΟΝΥΣΟΣ.
ΗΡΑΚΛΗΣ.
ΝΕΚΡΟΣ.
ΧΑΡΩΝ.
ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.
ΧΟΡΟΣ ΜΥΣΤΩΝ.
ΑΙΑΚΟΣ.
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.
ΠΑΝΔΟΚΕΥΤΡΙΑ.
(ΠΛΑΘΑΝΗ.)
ΕΥΡΙΠΙΔΗΣ.
ΑΙΣΧΥΛΟΣ.
ΠΛΟΥΤΩΝ.



ΤΠΟΘΕΣΕΙΣ.

Διόνυσός ἐστι μετὰ θεράποντος Ζανθίου κατὰ Εὐριπίδου πόδον εἰς Ἀιδου κατιώ' ἔχει δὲ λεοντῆν καὶ ρόπαλον πρὸς τὸ τοῖς ἐντυγχάνουσιν ἐκπληξίν παρέχειν. ἐλθὼν δὲ ὡς τὸν Ἡρακλέα πρότερον, ἵνα ἔξετάσῃ τὰ κατὰ τὰς ὄδοις, γὰρ καὶ αὐτὸς ἐπὶ τὸν Κέρθερον φέχετο, καὶ δίγια ἄγτα περὶ τῶν τραγικῶν τούτῳ διαλεχθεὶς ὅρμάται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τῇ Ἀχερούσιᾳ λίμνῃ γίνεται, ὁ μὲν Ζανθίας, διὰ τὸ μὴ συννεκαυμαχηκέναι τὴν περὶ Ἀργινούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεὶς πεζῇ τὴν λίμνην κύκλῳ πορεύεται. ὁ δὲ Διόνυσος δύο ὁρθῶν περαιῶνται, προσπαίζων ἄμα τοῖς κατὰ τὸν πόρουν ἄδονσι βατράχοις καὶ γελατοποιῶν. μετὰ ταῦτα δὲ ἐν Ἀιδου τῶν πραγμάτων ἥδη χειρίζομένων οἵ τε μύσται χορεύοντες ἐν τῷ προφανεῖ καὶ τὸν Ἱακχον ἄδοντες ἐν χοροῦ σχήματι καθορῶνται, ὁ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἄγνοιαν, μέχρι μὲν τινος οὐκ ἀγελοίως χειμάζονται, εἴτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφατταν παραχθέντες ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἔξιστωσαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χάτέρων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δρήματος μονόκωλα, ἀλλως δὲ τερπτήν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γάρ Εὐριπίδης Λίσχυλφ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἔμπροσθεν Λίσχύλου παρὰ τῷ Ἀιδη βραβείον ἔχοντος καὶ τοῦ

τραγῳδικοῦ θρόνου, τότε δὲ Εἰριπίδου τῆς τιμῆς ἀντιποιησαμένου συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακούειν, ἔκατερος αὐτοῖν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἔκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλου νικᾶν, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δὲ δράμα τῶν εὗ πάνυ καὶ φιλολόγως πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Λήγαια πρώτος ἦν δεύτερος Φρύνιχος Μούσαις· Πλάτων τρίτος Κλεοφῶντι. οὗτος δὲ ἔθαυμάσθη τὸ δράμα διὰ τὴν ἐν αὐτῷ παράβασιν ὥστε καὶ ἀνειδάθη, ὡς φησι Νικαίαρχος. οὐ δεδίλωται μὲν ὅπου ἔστιν ἡ σκηνή, εὐλογώτατον δὲ ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὅντα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

- ΞΑ. Εἴπω τι τῶν εἰωθότων, ὡς δέσποτα,
ἔφ' οἰς ἀεὶ γελάσιν οἱ θεώμενοι;
ΔΙ. νὴ τὸν Δλ' ὅ τι βούλει γε, πλὴν πιέζομαι,
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἥδη χολή.
ΞΑ. μηδ' ἔτερον ἀστείον τι; ΔΙ. πλὴν γ' ὡς
θλίβομαι. 5
- ΞΑ. τί δαί; τὸ πάνυ γέλοιον εἴπω; ΔΙ. νὴ Δλα
θαρρῶν γ' ἐκένο μόνον ὅπως μὴ 'ρεῖς, ΞΑ.
τὸ τί;

1. εἴτω. ‘Should I utter some of the usual jokes, master, at which the spectators always laugh?’ A hard hit, first at the low and vulgar wit of contemporary poets (13—14), secondly, and more especially, at the bad taste of the audience who applauded it. Schol. δαβάλλει τὸν κωμῳδὸν, ὡς γέλοιος χρωμένους καὶ παρατρέποντας τὸν θεατὰς ἀπὸ τῆς ἀκριβείας. For the interrogative use of the deliberative subjunctive Mitchell compares Oed. T. 364. Eur. Suppl. 293. Hence μὴ, not οὐ, in v. 5, as in Thesm. 19, δὰ τὴν χοάνην οὖν μητὶ ἀκούω μηθὸ δρῶ; Eur. Hipp. 178, τί σ' ἔγω δράσω, τὶ δὲ μὴ δράσω; Mitchell wrongly explains, after Thiersch, καὶ φυλακτέον δύως ἀν μὴ ἔτερον ἀστείον τι φράζηται μοι;

3. νὴ τὸν Δλ'. ‘O, by all means, whatever you please,—

only not, *This load is too much for me*. Do avoid that; for by this time it's quite gall to me!’ Fritzsch compares Hor. Sat. ii. 6, 32, ‘Hoc iuvat et mellī est.’ The stale joke of slaves bearing burdens and saying coarse or common-place things, is believed to have originated the sense of φορτικός, ‘low,’ from φορτία.

5. ὡς θλίβομαι. This phrase, being exactly the same as ὡς πιέζομαι, is meant to show the very limited resource for joking which these subjects afforded; and the remark applies equally to χειρητικές, of which again πτοπαρόδουμαι is virtually a synonym. Cf. Equit. 998, οὐμὲν ὡς χειρεῖω, κούχη παντας ἐκφέρω.

7. Bergk, who thinks ἐκένο μόνον must mean *illud solum*, reads with good MSS. μόνον ἐκεῖν. It depended entirely on

- ΔΙ. μεταβαλλόμενος τάναφορον ὅτι χεζητιᾶς.
 ΣΑ. μηδ' ὅτι τοσοῦτον ἄχθος ἐπ' ἐμαυτῷ φέρων,
 εἰ μὴ καθαιρήσει τις, ἀποπαρδήσομαι; 10
 ΔΙ. μὴ δῆθ', ἵκετεύω, πλήν γ' ὅταν μέλλω 'ξεμεῖν.
 ΣΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν
 εἴπερ ποιήσω μηδὲν ὀντερ. Φρύνιχος
 εἰωθε ποιεῖν; καὶ Δύκις κάμειψίας

the tone of the actor. Cf. Eccles. 258, ἑκένο μόνος δσκεπτον.

8. τὸ ἀνάφορον, the yoke, pole, or cross-bar which Xanthias carries on his shoulder for supporting and distributing the bundles of *στρώματα*. It was placed not along the back, but across one shoulder, so that the burden could be shifted (Rich, Diet, Antiq. v. *jugum*); which is the point of *μεταβαλλόμενος*. See Eccl. 833.

9. ἐπ' ἐμαυτῷ. Fritzsch thinks these words are purposefully added to introduce the joke in 25.

10. καθαιρήσει, 'shall take it down,' καταβιβάσει. In ἀποπαρδήσομαι there seems a secondary or allusive sense of *crepando eximam*. Cf. 1097.

11. δταν μέλλω. Such a remark, says Dionysus, will be as good as an emetic, should I ever require one.

14. Bergk, by marking the interrogation at *ποτεῖν*, retains the next verse, which Meineke and others omit. 'There is Lycius too, and Ameipsias; they carry traps (i.e. introduce slaves carrying them) every now and then in comedy.' It must be confessed that *κωμῳδία* is rather harshly used* for *κωμῳδοτοίδ*, and the best MSS. prefix *τῇ*. There are also variants of *σκευ-*

φοροῦ', and of or *οἵτιες σκευηφοροῦ*'. Fritzsch makes a compound *Λύκισκάμειψίας*, conjecturing that one Lyciscus may have been a literary friend of Ameipsias. He further reads *ῶστερ—σκευφόρους ἐκάστοτ'* κ.τ.λ. Bothe suggests, with some probability, *κεῖτ* Λύκις, κ.τ.λ., the MSS. having Λύκις, Λύνης, and Λύκος, whence Koch proposed *κάπλικος*, the name Epilycus being known. Bergk further suggests *ἔστ σκευοφόρους*, 'in regard to the baggage-carriers in comedy.' The compound *σκευηφορεῖν* for *σκευοφορεῖν* is contrary to strict analogy. But *δσπιδηφόρος* occurs in Aesch. Theb. 19, if the reading be correct. On the whole therefore the genuineness of the verse is doubtful.—*Phrynicus*, the writer of the old comedy, a contemporary of our poet, and a competitor with a rival play, the *Μόνσαι*, which gained the second prize. He is mentioned in Nub. 556 as copied by Eupolis in some of his low scenes. Dr Holden (Onomast. Ar.) distinguishes three other persons of this name; one was the tragic writer who preceded Aeschylus, and on whose *Sidonian Women* the plan of the Persae was laid; see Vesp. 200, 269, Av. 750, inf. 1299; another, the general, a *στρατηγὸς* and a

- σκεύη φέρουσ' ἐκάστοτ' ἐν κωμῳδίᾳ. 15
- ΔΙ. μὴ νυν ποιήσῃς· ώς ἐγὼ θεώμενος,
δταν τι τούτων τῶν σοφισμάτων ἵδω,
πλεῦν ἡ 'μαυτῷ πρεσβύτερος ἀπέρχομαι.
- ΞΑ. ὡ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσὶ,
ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἔρει 20
- ΔΙ. εἰτ' οὐχ ὕβρις ταῦτ' ἔστι καὶ πολλὴ τρυφή,
ὅτ' ἐγὼ μὲν ὧν Διόνυσος, νιὸς Σταμνίον,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχῳ,

rival of Alcibiades, one of the Four Hundred, Thuc. viii. 25 seqq., inf. 689; and a fourth, believed to have been a tragic actor and dancer, mentioned in Vesp. 1293, 1481, 1515.—Of *Lycis* nothing is known. The Schol. calls him *κωμῳδιας ποιητὴς*, and adds λέγει δὲ αὐτὸν καὶ Λύκον.—Ameipsias is the comic poet, a rival of Aristophanes, and victorious over the first edition of the *Clouds*. The titles of seven of his plays are known. What little is recorded of him will be found in Dr Holden's useful Onomasticon.

16. ἐγὼ θεώμενος. Dionysus, as the patron of the theatre and as represented there by the *ἱερεὺς*, calls himself spectator, and says that when he sees any of these low devices he leaves the theatre older by more than a year, i.e. the mere annoyance and *ennui* make him feel old.

19. *τράχηλος, collum*, and *αὐχῆν, cervix*, are usually applied to the exterior, *δέρη* to the interior of the throat, *guttur*. But in Aesch. Ag. 320 οὐκέτ' ἔξ ἀλευθέρου δέρης has reference both to utterance and to the chain or yoke of slavery.

20. οὐκ ἔρῳ Meineke after Cobet. The change of subject

however is as harsh as it is unnecessary. Bergk makes the same suggestion independently.

21. *τρυφὴ*, 'affectation,' 'love of ease,' viz. in Xanthias, who complains, though he is allowed to ride, while his master, a god, is content to walk.

22. *Σταμνίου*. 'Son of—Jug,' παρὰ προσδοκίαν for Διὸς, in allusion, as Mitchell supposes, to his portly figure.

23. ὄχῳ. By a kind of *catachresis* the word here means ἔω or ποιῶ ὄχεισθαι, 'I let him ride.' And as the act meant is an event that took place at the outset of the journey, the optative follows; 'that he *might* not be tried.' Precisely similar is 761, 766 inf., νόμος τις ἐνθάδ' ἔστι κέλμενος, τὸν δριστὸν δητα—στρητὸν ἐπιτατεῖ λαμβάνειν ἐως ἀφίκοιτο τὴν τέχνην σοφώτερος, where the sense virtually is νόμος ἔκειτο, or ἐτέθη. Equit. 133, καὶ τι τόνδε χρὴ ποθεῖν; Δ. κρατεῖν, ἐως ἔτερος ἀνὴρ βδελυρώτερος αὐτοῦ γένοιτο. Dem. Androt. p. 596, § 11, διὰ ταῦτα γὰρ τοῦτον ἔχει τὸν τρόπον ὁ νόμος,—ἴνα μηδὲ πεισθῆναι μηδὲ ἐξαπατηθῆναι γένοιτ' ἐπὶ τῷ δῆμῳ. Eur. Ion 821, ὁ δ' ἐν θεοῦ δόμοισιν ἄφετο, ὡς λάθοι, παιδεύεται.

- ἴνα μὴ ταλαιπωροῦτο μηδὲ ἄχθος φέροι;
 ΞΑ. οὐ γάρ φέρω γώ; ΔΙ. πῶς φέρεις γάρ, ὃς
 γ' ὀχεῖ; 25
 ΞΑ. φέρων γε ταυτό. ΔΙ. τίνα τρόπον; ΞΑ. βα-
 ρέως πάνυ.
 ΔΙ. οὐκονν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, ὅνος
 φέρει;
 ΞΑ. οὐ δῆθ' ὃ γ' ἔχω γὰρ καὶ φέρω, μὰ τὸν ΔΙ' οὐ.
 ΔΙ. πῶς γὰρ φέρεις, ὃς γ' αὐτὸς ὑφ' ἐτέρου φέρει;
 ΞΑ. οὐκ οἰδεῖς ὃ δ' ὁμος οὐτοσὶ πιέζεται. 30
 ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὅνον οὐ φῆσ σ' ὠφελεῖν,
 ἐν τῷ μέρει σὺ τὸν ὅνον ἀράμενος φέρε.
 ΞΑ. οἵμοι κακοδαίμονες τὸ γάρ ἐγὼ οὐκ ἐναυμάχονυ;
 ἡ τάν σε κωκύειν ἀν ἐκέλευον μακρά.
 ΔΙ. κατάβα, πανούργε. καὶ γάρ ἐγγὺς τῆς θύρας
 ἥδη βαδίζων εἰμὶ τῇσδε, οἱ πρῶτα με 36
 ἔδει τραπέσθαι. παιδίον, παῖ, ημί, παῖ.

25. ὃς γ' ὀχεῖ, i.e. *cum ipse feraris*. ‘How can a man at once carry and be carried?’ The quibble is doubtless a satire on sophistical teachings. It is more clearly repeated in v. 29.

26. *tίνα τρόπον*; ‘How can that be?’ Xanthias interprets ‘how?’ to mean ‘in what kind of way,’ and replies ‘very heavily,’ or ‘with great discomfort.’

27. *οὗνος* Bergk. Meineke, with MS. R., has *ὅνος*, ‘a donkey,’ which Fritzsch also adopts. He thinks the joke turns on calling the man a donkey, i.e. ‘whether you carry it or the animal carries it, in either case it is a *donkey* that does the work.’

31. *σὺ δ' οὖν*. The syntax is, ἐπειδὴ σὺ οὐ φῆς, σὺ φέρε,

κ.τ.λ. ‘Then as *you* say the donkey is of no use to *you*, (as I say it is,) do *you* take up in your turn and carry *him*’

33. *τί οὐκ ἐναυμάχονυ*; ‘Why did I not serve (as other slaves did) as a marine at the battle of Arginusae (B.C. 406), in which case I should have obtained my freedom, and might have defied you?’ See inf. 692.

34. *μακρό*. Cf. Vesp. 584, *κλάειν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ διαθήκῃ*. Plut. 612. Thesm. 211.

35. *κατάβα*. An imperative as if from a present *καταβάω*. We can hardly regard it as a shortened form of *κατάβηθι*. Mitchell compares *εἰσβα*, *ἔμβα*, *ἐπιβα*, used by Euripides.

36. *βαδίζων*, ‘in trudging along,’ viz. while Xanthias rides.

- HP. τίς τὴν θύραν ἐπάταξεν; ώς κενταυρικῶς
ἐνήλαθ' ὅστις εἰπέ μοι, τοιτὶ τέ ήν;
ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης;
ΞΑ. τὸ τί; 40
ΔΙ. ώς σφόδρα μ' ἔδεισε. ΞΑ. νὴ Δία, μὴ μαλ-
νούο γε.
HP. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν.
καίτοι δάκνω γ' ἐμαυτόν ἀλλ' ὅμως γελῶ.
ΔΙ. ωδαίμόνιε, πρόσελθε δέομαι γάρ τι σου.
HP. ἀλλ' οὐχ οἶδος τ' εἴμ' ἀποσοβῆσαι τὸν γέλων,
ὅρων λεοντῆν ἐπὶ κροκωτῷ κειμένην. 46
τίς ὁ νοῦς; τί κόθορνος καὶ ρόπαλον ξυνηλ-
θέτην;

38. *κενταυρικῶς*. Schol. ἀν-
τὶ τοῦ ἀκόσμως καὶ ὑβριστικῶς.
Hercules comes out, and on
seeing the ridiculous attire (46)
of Dionysus cannot suppress
his laughter (45). Plaut. Ru-
dens 414, ‘quist qui nostris
tam proterve foribus facit in-
juriam?’ Trucul. II. 2, 1, ‘quis
illuc est qui tam proterve nos-
tras aedes arietat?’

39. *ὅστις*. Supply ἦν ὁ πατά-
ξας. Nub. 226, ἔπειτι ἀπὸ ταρροῦ
τὸν θεοὺς ὑπερφονεῖς, ἀλλ' οὐκ
ἀπὸ τῆς γῆς, εἰπερ;

41. *μὴ μαλνούο γε*. ‘Yes!
what he feared was that you
were going to turn mad and be
as outrageous as he had been
himself.’ Cf. 564. Both the
absurd dress and the violent
knocking seemed to Hercules
the acts of a madman. A smart
gibe on the affected valour and
daring of Dionysus, who was
traditionally a coward, Il. vi.
135. For ἔδεισε μὴ cf. Hecuba
1138.

42. *μὰ τὴν Δήμητρα*. ‘Ridi-

cule; nam mulieres per Cere-
rem sive solam, ut h. l., sive
cum Proserpina coniunctam, ut
Thesm. 897, 916, τῇ τῷ θεῷ, ju-
rare solebant, item per Dianam,
Hecaten, Venerem.’ Bothe.

46. *λεοντῆν*. Hercules recog-
nizes the imitation of his own
dress, intended to frighten the
ghosts in Hades, but is amused
at its combination with an ef-
feminate mantle of saffron-dye.
It appears to have been, per-
haps as an emblem of his
timidity (sup. 41), the tradi-
tional dress of Dionysus, since
it was also used by women.
See Aesch. Ag. 230, and Thesm.
253, Lysistr. 44, Eccl. 879.

47. *κόθορνος*. This also, a
boot or buskin laced in front,
was peculiar to the god, perhaps
as connected with the stage.
Virg. Georg. ii. 7, ‘nudataque
musto Tinge novo mecum di-
reptis crura cothurnis.’ For
ξυνηλθέτην Mitchell compares
Thesm. 140, τίς δαλ κατόπτρου
καὶ ξίφους κριωνία;

ποὶ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει.

ΗΡ. κάνανυμάχησας; ΔΙ. καὶ κατεδύσαμέν γε ναῦς τῶν πολεμίων ἡ δώδεκ' ἡ τρισκαιδεκα. 50

ΗΡ. σφώ; ΔΙ. νὴ τὸν Ἀπόλλω. ΗΡ. καὶ τ' ἔγωγ' ἔξηγρόμην.

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεὼς ἀναγυνώσκοντί μοι τὴν Ἄνδρομέδαν πρὸς ἐμαυτὸν ἔξαίφνης πόθος

48. *ἀπεδήμεις.* ‘What foreign land were you visiting, when you adopted such an attire?’—‘I was serving’ (replies the god, with the look and tone of a braggart,) ‘as a marine (*ἐπιβάτης*) on board the—*Cleisthenes*.’ Of course there is an allusion to the disreputable character of this man (Ach. 118, Equit. 1374) in the ambiguous use of the verb, which Fritsch rightly explains as above. He adds, that *Κλεισθένει* means ‘under Cleisthenes as trierarch.’ This is Dobree’s view, who regards it as equivalent to a dative of place. Cf. 57, inf. 422.

49. *κατεδύσαμεν.* ‘We sank (or disabled, Thuc. i. 50) some twelve or thirteen of the enemy’s ships.’ ‘What,’ exclaims Hercules, ‘you two! Then I suppose it was in a dream.’ Bergk and Fritsch give this clause to Xanthias. Compare Eur. Cyc. 8, φέρ' ἰδω, τούτ' ἰδὼν δναρ λέγω;

53. *τὴν Ἄνδρομέδαν.* It is a question of interest, and one of considerable literary importance, whether this means that he was reading a MS. copy of the play of Euripides on board ship, or merely that he read the *name* of the *Andromeda* on the ship’s side. Mitchell, to whom the latter explanation did not occur,

asks ‘Why the *Andromeda* of all plays of Euripides?’ If however a ship so-called is meant, we may well suppose it had gained some distinction in the late sea-fight. Fritsch (on 1437) remarks that the names of Attic ships were invariably feminine. He also thinks the reading of the tragedy is meant. The question cannot, of course, be here fully discussed. The conviction arrived at by the present editor, after much research and inquiry into the age or era of a written Greek literature, is that the latter is the true meaning. The reading of books is mentioned as a novelty inf. 943, 1114, and so far as we know, it had not become a practice before the Platonic age. *Ἀναξαγόρου βιβλία* are mentioned in Apol. Soc. p. 26, D, *Εὐριπίδον βιβλία* inf. 1409, where perhaps the same books are alluded to. The copying out for one’s own use a tragic speech was about the extent of literary writing, inf. 151. There is, perhaps, some difficulty in *πρὸς ἐμαυτὸν*, for which Bothe compares Eccles. 931, φδω πρὸς ἐμαυτὴν Ἐπιγένει τῷ μῷ φίλῳ. But it is sufficient to understand that he was reading the word silently to himself, and

τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα.

HP. πόθος; πόσος τις; ΔΙ. μικρός, ἡλίκος Μόλων.

HP. γυναικός; ΔΙ. οὐ δῆτ'. HP. ἀλλὰ παιδός;
ΔΙ. οὐδαμῶς. 56

HP. ἀλλ' ἀνδρός; ΔΙ. ἀτατᾶ. HP. ξυνεγένου τῷ
Κλεισθένει;

ΔΙ. μὴ σκωπτέ μ', ὀδέλφ': οὐ γάρ ἀλλ' ἔχω κακῶς·
τοιοῦτος ἴμερός με διαλυμαίνεται.

HP. ποῖός τις, ὀδελφίδιον; ΔΙ. οὐκ ἔχω φράσαι.
ὅμως γε μέντοι σοι δι' αἰνιγμών ἐρώ. 61
ηδη ποτ' ἐπεθύμησας ἔξαιφνης ἔτνους;

HP. ἔτνους; βαβαιάξ, μυριάκις γ' ἐν τῷ βίῳ.

ΔΙ. ἀρ' ἐκδιδάσκω τὸ σαφές, η ὕτέρᾳ φράσω;

not for the information of another, or for the purpose of asking questions.

54. *ἐπάταξε*. Here, as sup. 38, inf. 645, we have the Attic word always used in place of *ἔτυψε*.—*πῶς οἴει*, cf. *πῶς δοκεῖ* in Ach. 12.

55. *ἡλίκος Μόλων*. 'As big as—Molon,' who was said to have been a foot-pad, *λωποδύτης*, of huge stature, though, according to the Schol., others supposed an actor to be meant: the same, perhaps, as the one mentioned in Dem. De Fals. Leg. p. 418, § 246, as the actor of the Phoenissae of Euripides. (Dr Holden, Onomast. in v., from Fritzsch, who takes the same view, and supposes he was the *τρωταγωνιστής* in the play of the Andromeda).

57. *ξυνεγένου*. He pretends (see sup. 48) that his over friendly relations with Cleisthenes might have awakened a memory of regret. Meineke has *ἀτατᾶ*. HP. *ξυνεγένου*

Κλεισθένει; which is somewhat less rhythmical; but *ἀτατᾶ* has more authority than *ἀτατᾶ*. Fritzsch, ΔΙ. *ἀτατᾶ*. HP. *ξυνεγένου τῷ Κλεισθένει*;

58. *οὐ γάρ ἀλλ' κ.τ.λ.*, 'for I really am in a bad way, to so strong a passion am I a prey.' (Lit. 'for it is not but that'—Mitchell refers to Eur. Bacch. 785, Suppl. 570, Iph. T. 1005.) The metaphor is taken from the ravaging of wild beasts. So Theocr. x. 15, *τις δέ τη τάν πτιδῶν λυμαίνεται*; Bothe says 'versus tragici coloris.'

60. *ὦ δελφίδιον*. On a subject so congenial to his own feelings Hercules becomes communicative and confidential.—*φράσαι*, 'to tell you plainly and at once.'

63. *μυριάκις*. The traditional gluttony of Hercules is satirized; see Eur. Alcest. 750 seqq., inf. 505, 550 seqq.

64. *ἄρ' ἐκδιδάσκω*. This appears to be the indicative, not the deliberative conjunctive.

- HP. μὴ δῆτα περὶ ἔτνους γέ πάνυ γὰρ μανθάνω. 65
 ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος.
 Εὐριπίδου. HP, καὶ ταῦτα τοῦ τεθνηκότος;
 ΔΙ. κούνδεις γέ μ' ἀν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
 ἐλθεῖν ἐπ' ἑκεῖνον. HP. πότερον εἰς "Αἰδου
 κάτω;
 ΔΙ. καὶ νὴ Δί' εἴ τι γ' ἔστιν ἔτι κατωτέρω. 70
 HP. τί βουλόμενος; ΔΙ. δέομαι ποιητοῦ δεξιοῦ.
 οἱ μὲν γὰρ οὐκέτ' εἰσίν, οἱ δ' ὄντες κακοί.
 HP. τί δ'; οὐκ 'Ιοφῶν ξῆ; ΔΙ. τοῦτο γάρ τοι καὶ
 μόνον
 ἔτ' ἔστι λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα:
 οὐ γὰρ σάφ' οἶδ' οὐδὲ αὐτὸ τοῦθ' ὅπως ἔχει. 75
 HP. εἰτ' οὐ Σοφοκλέα, πρότερον ὅντ' Εὐριπίδου,

'Do I make you understand my meaning, or must I explain it in another way?'

67. *καὶ ταῦτα κ.τ.λ.* 'Ingens Euripidis desiderium, quo Bacchus contabescit, eum animorum habitum imitatur, quo tum recens mortuo Euripide permulti Athemis fuerunt.' Fritsch. Some editors continue this clause to Dionysus.

69. *ἐπ' ἑκεῖνον.* 'To go to fetch that deceased poet.' This use of *ἑκεῖνον*, as distinct from *αὐτὸν*, and used of persons absent or no longer alive, should be noticed. Mitchell translates, 'for the purpose of bringing him up,' as if *ἐεἰνον* was a synonym of *αὐτὸν*. Compare Pac. 105, Nub. 342, and for the use of *εἰνι*, inf. 111, 577, 1418.

70. *καὶ νὴ Δί' κ.τ.λ.* Again a boastful tone is used, as sup. 50 &c.

71. *δέομαι*, I require for my theatre, which is now, as it were, *ἔργματ* from the deceased

of the great composers.

72. *οἱ μὲν γὰρ κ.τ.λ.* 'For those we had are dead, and those who remain are bad poets.' This is said in reference to the recent deaths of Sophocles and Euripides. The verse is quoted from the Oeuvre of Euripides.

73. *'Ιοφῶν.* A son of Sophocles, who was thought to have made use of his father's aid in composing his plays, and was said to have charged the aged poet with dote. He does not seem to have been held in very high estimation; but he gained the second prize when Euripides was first with the Hippolytus, B.C. 429.

74. Supply, *εἰ καὶ τοῦτο* *ἀγαθὸς ἀληθῶς ἀγαθὸν ἔστιν.*

75. *ὅπως ἔχει.* 'How the case stands,' viz. whether he can be called 'a good,' till we know if his plays are his own or another's.

76. *πρότερον*, 'standing be-

- μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ σ' ἄγειν;
 ΔΙ. οὐ, πρίν γ' ἀν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
 ἀνεύ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.
 κἄλλως ὁ μέν γ' Εὐριπίδης, πανούργος ἄν, . 80
 κἄν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·
 ὁ δ' εὔκολος μὲν ἐνθύδ', εὔκολος δ' ἐκεῖ.
 HP. Ἀγάθων δὲ ποὺ στιν; ΔΙ. ἀπολιπάν μ' ἀπολ-
 χεταί,

fore,' 'superior to,' Schol. *τι-μώτερον*. There is perhaps also an ambiguous allusion to precedence in time.

78. οὗ κ.τ.λ. 'No! not till I have taken Iophon by himself and away from his father, and sounded him, to see how he composes.' The metaphor is from the *ring* of genuine coins; cf. inf. 723. Lysistr. 485, ὡς αἰχρὸν ἀκεδώνιστον ἔαν τὸ τοιούτον πρᾶγμα μεθέντας. The allusion, of course, is to the suspicion entertained that his plays were not entirely his own. It has been remarked, and the observation is important, that the ancients generally had less concern than we have about *authenticity* in authorship; and this partly explains why so many works came down to the Alexandrian critics under a spurious name.

80. κἄλλως κ.τ.λ. 'Besides, Euripides, being a scamp, might perhaps try to abscond with me to the upper world; but the other, as he took things easily in this world, so takes them easily in that.' The sense is, that Euripides is likely to play the part of a runaway slave, and get back to the theatre in company with its patron and president Dionysus; whereas

Sophocles will make no such attempt, but will stay contentedly where he is. Our equivalent to *εὔκολος* is 'a good easy man,' while *δύσκολος* is 'peevish,' 'cross,' 'ill-tempered.' See inf. 359. On the affinity between these words and others, from a root *πελ*, see Curtius, Gr. Etym. ii. 464.

83. Ἀγάθων. Of this poet, who was evidently held in much esteem not only for his social qualities but for his refinement of manners and elegance of language, we know a good deal from the Thesmophoriazusæ and from Plato's Symposium. Of all the tragic authors enumerated here he alone is spcken of with respect and regard, as 'a good poet, and regretted by his friends.' Mitchell remarks that Aristotle, Poet. ch. 17, regards Agathon as 'the person who above all others corrupted the Tragic Muse.' The play on *ἀγάθος* and 'Ἀγάθων' is obvious. Of his moral character not much that is credible can be said; his effeminacy was rather notorious, and Aristophanes attacked him for this in the *Γηρυρδῆς*. Like Euripides, he retired to the court of Archelaus, king of Macedonia, which is perhaps alluded



ΤΠΟΘΕΣΕΙΣ.

Διόνυσος ἐστι μετὰ θεράποντος Σανθίου κατὰ Εὐριπίδου τόθον εἰς "Αἰδου κατιών" ἔχει δὲ λεοντῆν καὶ ρόπαλον πρὸς τὸ τοῖς ἐντυγχάνουσιν ἔκπληξιν παρέχειν. ἐλθὼν δὲ ὡς τὸν Ἡρακλέα πρότερον, ἵνα ἔξετάσῃ τὰ κατὰ τὰς ὁδούς, γὰρ καὶ αὐτὸς ἐπὶ τὸν Κέρθερον φέχετο, καὶ δλίγα ἄττα περὶ τῶν τραγικῶν τούτῳ διαλεχθεὶς ὅρμάται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τὴν Ἀχεροντίᾳ λίμνη γίνεται, ὁ μὲν Σανθίας, διὰ τὸ μὴ συννεκαυμαχηκέναι τὴν περὶ Ἀργινούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεὶς πεζῷ τὴν λίμνην κύκλῳ πορεύεται. ὁ δὲ Διόνυσος δύο ὁβολῶν περαιοῦται, προσπαίζων ἀμα τοῖς κατὰ τὸν πόρον ἄδουσι βατράχοις καὶ γελωτοποιῶν. μετὰ ταῦτα δὲ ἐν "Αἰδου τῶν πραγμάτων ἥδη χειριζομένων οἵ τε μύσται χορεύοντες ἐν τῷ προφανεῖ καὶ τὸν "Ιακχον ἅδοντες ἐν χοροῦ σχήματι καθορῶνται, ὁ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἄγγοιαν, μέχρι μέν τιος οὐκ ἀγελοίως χειμάζονται, εἴτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφατταν παραχθέντες ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἔξιστῶσαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χάτερων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δρίματος μοιόκωλα, ἄλλως δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γὰρ Εὐριπίδης Λίσχυλφ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἐμπροσθεν Λίσχύλου παρὰ τῷ "Αἰδη βραβείον ἔχοντος καὶ τοῦ

4 ΑΡΙΣΤΟΦΑΝΟΤΣ ΒΑΤΡΑΧΟΙ.

τραγῳδικοῦ θρόνου, τότε δὲ Εἰριπίδου τῆς τιμῆς ἀντιποιησαμένου συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διώνυσον διακούειν, ἔκάτερος αὐτοῖν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἔκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλουν νικᾶν, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δὲ δράμα τῶν εὐ πάνυ καὶ φιλολόγως πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Δήματα. πρῶτος ήν δεύτερος Φρύνιχος Μούσαις· Πλάτων τρίτος Κλεοφῶντι. οὗτος δὲ ἐθαυμάσθη τὸ δράμα διὰ τὴν ἐν αὐτῷ παράβασιν ὅστε καὶ ἀνεδιδάχθη, ὡς φησι Νικαίαρχος. οὐ δεδήλωται μὲν ὃπου ἐστὶν ἡ σκηνή, εὐλογώτατον δὲ ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὄντα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

- ΞΑ. Εἴπω τι τῶν εἰωθότων, ω̄ δέσποτα,
ἔφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι;
ΔΙ. νὴ τὸν Δὲ' ὃ τι βούλει γε, πλὴν πιέζομαι,
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἥδη χολή.
ΞΑ. μηδ' ἔτερον ἀστεῖον τι; ΔΙ. πλὴν γ' ώς
θλίβομαι. 5
- ΞΑ. τι δαί; τὸ πάνυ γέλουιν εἴπω; ΔΙ. νὴ Δία
θαρρῶν γ' ἐκεῖνο μόνον ὅπως μὴ 'ρεῖς, ΞΑ.
τὸ τί;

1. *εἴπω*. ‘Should I utter some of the usual jokes, master, at which the spectators always laugh?’ A hard hit, first at the low and vulgar wit of contemporary poets (13—14), secondly, and more especially, at the bad taste of the audience who applauded it. Schol. διαβάλλει τοὺς κωμῳδούς, ω̄ γελοῖς χωρεύουν καὶ παρατέποντας τοὺς θεατὰς ἀπὸ τῆς ἀκριβεῖας. For the interrogative use of the deliberative subjunctive Mitchell compares Oed. T. 364. Eur. Suppl. 293. Hence *μὴ*, not *οὐ*, in v. 5, as in Thesm. 19, δὰ τὴν χοάνην οὖν μὴ̄ ἀκούω μηδ' ὄρῶ; Eur. Hipp. 178, τι σ' ἔγω δράω, τι δὲ μηδράω; Mitchell wrongly explains, after Thiersch, καὶ φύλακτέον ὅπως ἀν μη ἔτερον αστεῖον τι φράζηται μοι;—
3. *νὴ τὸν Δὲ'*. ‘O, by all means, whatever you please,—

only not, *This load is too much for me. Do avoid that; for by this time it's quite gall to me!*’ Fritzsch compares Hor. Sat. ii. 6, 32, ‘Hoc iuvat et mellī est.’ The stale joke of slaves bearing burdens and saying coarse or common-place things, is believed to have originated the sense of *φορτικός*, ‘low,’ from *φορτία*.

5. ω̄ θλίβομαι. This phrase, being exactly the same as ω̄ πιέζομαι, is meant to show the very limited resource for joking which these subjects afforded; and the remark applies equally to *χειριγίας*, of which again *ἀποπαρδήσομαι* is virtually a synonym. Cf. Equit. 998, οὐμ' ω̄ χειρεῖω, κούχ ἀπαντας ἐκφέρω.

7. Bergk, who thinks *ἐκεῖνο μόνον* must mean *illud solum*, reads with good MSS. *μόνον ἐκεῖν*. It depended entirely on

- ΔΙ. μεταβαλλόμενος τάναφορον ὅτι χεζητιᾶς.
 ΞΑ. μηδ' ὅτι τοσοῦτον ἄχθος ἐπ' ἐμαυτῷ φέρων,
 εἰ μὴ καθαιρήσει τις, ἀποπαρδήσομαι; 10
 ΔΙ. μὴ δῆθ', ἵκετεύω, πλήν γ' ὅταν μέλλω 'ξεμεῖν.
 ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν
 εἰπερ ποιήσω μηδὲν ὀντερ. Φρύνιχος
 εἴωθε ποιεῖν; καὶ Δύκις κάμειψίας

the tone of the actor. Cf. Eccles. 258, ἕκεīνο μόνον δσ-
 κεπτον.

8. τὸ ἀνάφορον, the yoke, pole, or cross-bar which Xanthias carries on his shoulder for supporting and distributing the bundles of *στρώματα*. It was placed not along the back, but across one shoulder, so that the burden could be shifted (Rich, Dict. Antiq. v. *jugum*); which is the point of *μεταβαλλόμενος*. See Ecl. 833.

9. ἐπ' ἐμαυτῷ. Fritzsch thinks these words are purposefully added to introduce the joke in 25.

10. καθαιρήσει, 'shall take it down,' *καταβιβάσει*. In ἀποπαρδήσομαι there seems a secondary or allusive sense of *crepando eximam*. Cf. 1097.

11. δταν μέλλω. Such a remark, says Dionysus, will be as good as an emetic, should I ever require one.

14. Bergk, by marking the interrogation at *τοτεῖν*, retains the next verse, which Meineke and others omit. 'There is Lycius too, and Ameipsias; they carry traps (i.e. introduce slaves carrying them) every now and then in comedy.' It must be confessed that *κωμῳδίᾳ* is rather harshly used* for *κωμῳδοτοῖς*, and the best MSS. prefix *τῇ*. There are also variants of *σκευ-*

φοροῦσ', and of or *οἵτινες σκευη-*
φοροῦσ'. Fritzsch makes a compound *Λύκισκάμειψίας*, conjecturing that one Lyciscus may have been a literary friend of Ameipsias. He further reads *ῶστερ—σκευηφόρους ἔκδοτος*' κ.τ.λ. Both suggests, with some probability, κεῖ Λύκις, κ.τ.λ., the MSS. having Λύκις, Λύκις, and Λύκος, whence Kock proposed *κάπλικος*, the name Epylens being known. Bergk further suggests ἐπ' *σκευηφόρους*, 'in regard to the baggage-carriers in comedy.' The compound *σκευηφορεῖν* for *σκευοφορεῖν* is contrary to strict analogy. But *ἀσπιδηφόρος* occurs in Aesch. *Theb.* 19, if the reading be correct. On the whole therefore the genuineness of the verse is doubtful.—*Phrynicus*, the writer of the old comedy, a contemporary of our poet, and a competitor with a rival play, the *Μοῦσαι*, which gained the second prize. He is mentioned in Nub. 556 as copied by Eupolis in some of his low scenes. Dr Holden (Onomast. Ar.) distinguishes three other persons of this name; one was the tragic writer who preceded Aeschylus, and on whose *Sidonian Women* the plan of the Persae was laid; see Vesp. 200, 269, Av. 750, inf. 1299; another, the general, a *στρατηγός* and a

σκεύη φέρουσ' ἐκάστοτ' ἐν κωμῳδίᾳ.

15

- ΔΙ. μή νυν ποιήσῃς· ως ἐγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἡ 'ιαντῷ πρεσβύτερος ἀπέρχομαι.
 ΞΑ. ω τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσι,
ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἔρει. 20
 ΔΙ. εἰτ' οὐχ ὑβρις ταῦτ' ἐστὶ καὶ πολλῇ τρυφῇ,
ὅτ' ἐγὼ μὲν ὅν Διόνυσος, νιὸς Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχῳ,

rival of Alcibiades, one of the Four Hundred, Thuc. viii. 25 seqq., inf. 689; and a fourth, believed to have been a tragic actor and dancer, mentioned in Vesp. 1293, 1481, 1515.—Of *Lycis* nothing is known. The Schol. calls him *κωμῳδίας ποιητῆς*, and adds λέγει δὲ αὐτὸν καὶ Λύκον.—Ameipsias is the comic poet, a rival of Aristophanes, and victorious over the first edition of the *Clouds*. The titles of seven of his plays are known. What little is recorded of him will be found in Dr Holden's useful *Onomasticicon*.

16. *ἐγὼ θεώμενος*. Dionysus, as the patron of the theatre and as represented there by the *lepeis*, calls himself a spectator, and says that when he sees any of these low devices he leaves the theatre older by more than a year, i.e. the mere annoyance and *enpui* make him feel old.

19. *τράχηλος, collum*, and *αὐχὴν, cervix*, are usually applied to the exterior, *δέρη* to the interior of the throat, *guttur*. But in Aesch. Ag. 320 *οὐκέτ' ἐξ ἀλευθέρου δέρης* has reference both to utterance and to the chain or yoke of slavery.

20. *οὐκ ἐρώ* Meineke after Cobet. The change of subject

however is as harsh as it is unnecessary. Bergk makes the same suggestion independently.

21. *τρυφῇ*, 'affectation,' 'love of ease,' viz. in Xanthias, who complains, though he is allowed to ride, while his master, a god, is content to walk.

22. *Σταμνίου*. 'Son of—Jug,' παρὰ προσδοκίαν for Διὸς, in allusion, as Mitchell supposes, to his portly figure.

23. *ὄχῳ*. By a kind of *catachresis* the word here means ἐώ or ποιῶ δχεῖσθαι, 'I let him ride.' And as the act meant is an event that took place at the outset of the journey, the optative follows; 'that he might not be tried.' Precisely similar is 761, 766 inf., *νόμος τις ἐνθάδ'* ἐτελέσθαι κέλευνος, τὸν δρυστὸν δινε—σίτησαι ἐπιτραπεῖσθαι λαμβάνειν ἔως ἀφίκοντο τὴν τέχνην σοφώτερος, where the sense virtuality is *νόμος*, ἔκειτο, or ἐτέθη. Equit. 133, καὶ τί τόνδε χρῆ παθεῖν; Δ. κρατεῖν, ἔως ἔτερος διηρηθεὶρος αὐτοῦ γένοιτο. Dem. Androt. p. 596, § 11, διὰ ταῦτα γὰρ τοῦτον ἔχει τὸν τρόπον ὁ νόμος,—ἴνα μηδὲ πεισθῆναι μηδὲ ἔξαπατηθῆναι γένοιτο ἐπὶ τῷ δίημφ. Eur. Ion 821, δ' ἐν θεοῦ δόμοισιν ἄφετος, ως λάθοι, παιδεύεται.

ἴνα μὴ ταλαιπωροῦτο μηδ' ἄχθος φέροι;

ΞΑ. οὐ γάρ φέρω γάρ; ΔΙ. πῶς φέρεις γάρ, ὅς
γ' ὀχεῖ; 25

ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπου; ΞΑ. βα-
ρέως πάνυ.

ΔΙ. οὐκον τὸ βάρος τοῦθ', ὃ σὺ φέρεις, ὅνος
φέρει;

ΞΑ. οὐ δῆθ' ὃ γ' ἔχω γάρ καὶ φέρω, μὰ τὸν ΔΙ' οὐ.

ΔΙ. πῶς γάρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἐτέρου φέρει;

ΞΑ. οὐκ οἶδ'. ὃ δ' ὡμος οὐτοσὶ πιέζεται. 30

ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὅνον οὐ φέρεις σ' ὠφελεῖν,
ἐν τῷ μέρει σὺ τὸν ὅνον ἀράμενος φέρε.

ΞΑ. οἷμοι κακοδαίμονες τί γάρ ἐγὼ οὐκ ἐναυμάχονν;
ἡ τὰν σε κωκύειν ἀν ἐκέλευον μακρά.

ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας
ἡδη βαδίζων εἰμὶ τῇσδ', οἱ πρώτα με 36
ἔδει τραπέσθαι. παιδίον, παῖ, ἥμι, παῖ.

25. ὅς γ' ὀχεῖ, i.e. *cum ipse feraris*. ‘How can a man at once carry and be carried?’ The quibble is doubtless a satire on sophistical teachings. It is more clearly repeated in v. 29.

26. *τίνα τρόπον*; ‘How can that be?’ Xanthias interprets ‘how?’ to mean ‘in what kind of way,’ and replies ‘very heavily,’ or ‘with great discomfort.’

27. *οὗνος* Bergk. Meineke, with MS. R., has *οὖνος*, ‘a donkey,’ which Fritzsch also adopts. He thinks the joke turns on calling the man a donkey, i.e. ‘whether you carry it or the animal carries it, in either case it is a *donkey* that does the work.’

31. *οὐ δ' οὖν*. The syntax is, *ἐπειδὴ σὺ οὐ φέρεις, σὺ φέρεις*,

κ.τ.λ. ‘Then as you say the donkey is of no use to you, (as I say it is,) do you take up in your turn and carry him.’

33. *τί οὐκ ἐναυμάχονν;* ‘Why did I not serve (as other slaves did) as a marine at the battle of Arginusae (B.C. 406), in which case I should have obtained my freedom, and might have defied you?’ See inf. 692.

34. *μακρά*. Cf. Vesp. 584, *κλάειν ἡμένις μακρὰ τὴν κεφαλὴν εἰπόντες τῷ διαθήκῃ*. Plut. 612. Thesm. 211.

35. *κατάβα*. An imperative as if from a present *καταβάω*. We can hardly regard it as a shortened form of *κατάβηθι*. Mitchell compares *εἰσβα*, *εὑβα*, *ἐτίβα*, used by Euripides.

36. *βαδίζων*, ‘in trudging along,’ viz. while Xanthias rides.

- HP. τίς τὴν θύραν ἐπάταξεν; ώς κενταυρικῶς
ἐνήλαθ' ὅστις εἰπέ μοι, τοιτὶ τέ ήν;
ΔΙ. ὁ παῦς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης;
ΞΑ. τὸ τί; 40
ΔΙ. ώς σφόδρα μ' ἔδεισε. ΞΑ. νὴ Δία, μὴ ματ-
νοιό γε.
HP. οὐ τοι μὰ τὴν Δῆμητρα δύναμαι μὴ γελᾶν·
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.
ΔΙ. ὡς δαιμόνιε, πρόσελθε· δέομαι γάρ τι σου.
HP. ἀλλ' οὐχ οἶός τ' εἴμ' ἀποσοβῆσαι τὸν γέλων,
ὅρῳ λεοντῆν ἐπὶ κροκωτῷ κειμένην. 46
τίς ὁ νοῦς; τι κόθορνος καὶ ρόπαλον ξυνηλ-
θέτην;

38. κενταυρικῶς. Schol. *ἀγ-
τὶ τοῦ δάκνως καὶ ὑβριστικῶς.*
Hercules comes out, and on
seeing the ridiculous attire (46)
of Dionysus cannot suppress
his laughter (45). Plaut. Ru-
dens 414, ‘quid qui nostris
tam proterve foribus facit in-
juriam?’ Trucul. II. 2, 1, ‘quis
illuc est qui tam proterve nos-
tras aedes arietat?’

39. ὅστις. Supply *ἥν* δι πατά-
ξας. Nub. 226, ἔτειτ ἀπὸ ταρροῦ
τὸν θεοὺς ὑπερφρονεῖς, ἀλλ' οὐκ
ἀπὸ τῆς γῆς, εἰπερ;

41. μὴ ματνοί γε. ‘Yes!
what he feared was that you
were going to turn mad and be
as outrageous as he had been
himself.’ Cf. 564. Both the
absurd dress and the violent
knocking seemed to Hercules
the acts of a madman. A smart
gibe on the affected valour and
daring of Dionysus, who was
traditionally a coward, Il. vi.
135. For *ἔδεισε* μὴ cf. Hecuba
1138.

42. μὰ τὴν Δῆμητρα. ‘Ridi-

cule; nam mulieres per Cere-
rem sive solam, ut h. l., sive
cum Proserpina coniunctam, ut
Thesm. 897, 916, νὴ τῷ θεῷ, ju-
rare solebant, item per Dianam,
Hecaten, Venerem.’ Bothe.

46. λεοντῆν. Hercules recog-
nizes the imitation of his own
dress, intended to frighten the
ghosts in Hades, but is amused
at its combination with an ef-
feminate mantle of saffron-dye.
It appears to have been, per-
haps as an emblem of his
timidity (sup. 41), the tradi-
tional dress of Dionysus, since
it was also used by women.
See Aesch. Ag. 230, and Thesm.
253, Lysistr. 44, Eccl. 879.

47. κόθορνος. This also, a
boot or buskin laced in front,
was peculiar to the god, perhaps
as connected with the stage.
Virg. Georg. ii. 7, ‘nudataque
musto Tinga novo mecum di-
reptis orura cothurnis.’ For
ξυνηλθέτην Mitchell compares
Thesm. 140, τις δαὶ κατόπτρου
καὶ ξίφους κρωνία,

ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτενον Κλεισθένει.

ΗΡ. κάναυμάχησας; ΔΙ. καὶ κατεδύσαμέν γε ναῦς τῶν πολεμίων ἡ δώδεκ' ἡ τρισκαιδεκα. 50

ΗΡ. σφώ; ΔΙ. νὴ τὸν Ἀπόλλω. ΗΡ. κατ' ἔγωγ' ἔξηγρόμην.

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεὸς ἀναγιγνώσκοντί μοι τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἔξαίφνης πόθος

48. ἀπεδήμεις. ‘What foreign land were you visiting, when you adopted such an attire?’—‘I was serving’ (replies the god, with the look and tone of a braggart,) ‘as a marine (*ἐπιβάτης*) on board the—*Cleisthenes*.’ Of course there is an allusion to the disreputable character of this man (Ach. 118, Equit. 1374) in the ambiguous use of the verb, which Fritzsch rightly explains as above. He adds, that *Κλεισθένεις* means ‘under Cleisthenes as triarch.’ This is Dobree’s view, who regards it as equivalent to a dative of place. Cf. 57, inf. 422.

49. κατεδύσαμεν. ‘We sank (or disabled, Thuc. i. 50) some twelve or thirteen of the enemy’s ships.’ ‘What,’ exclaims Hercules, ‘you two! Then I suppose it was in a dream.’ Bergk and Fritzsch give this clause to Xanthias. Compare Eur. Cycl. 8, φέρ' ἰδω, τοῦτ' ἰδὼν διηρ λέγω; 53. τὴν Ἀνδρομέδαν.

It is a question of interest, and one of considerable literary importance, whether this means that he was reading a MS. copy of the play of Euripides on board ship, or merely that he read the *name* of the *Andromeda* on the ship’s side. Mitchell, to whom the latter explanation did not occur,

asks ‘Why the *Andromeda* of all plays of Euripides?’ If however a ship so-called is meant, we may well suppose it had gained some distinction in the late sea-fight. Fritzsch (on 1437) remarks that the names of Attic ships were invariably feminine. He also thinks the reading of the tragedy is meant. The question cannot, of course, be here fully discussed. The conviction arrived at by the present editor, after much research and inquiry into the age or era of a written Greek literature, is that the latter is the true meaning. The reading of books is mentioned as a novelty inf. 943, 1114, and so far as we know, it had not become a practice before the Platonic age. *Ἀναζαγόρου βιβλία* are mentioned in Apol. Soc. p. 26, D, *Εὐριπίδου βιβλία* inf. 1409, where perhaps the same books are alluded to. The copying out for one’s own use a tragic speech was about the extent of literary writing, inf. 151. There is, perhaps, some difficulty in *πρὸς ἐμαυτὸν*, for which Bothe compares Eccles. 931, ἃδω πρὸς ἐμαυτὴν ‘Ἐπεγένει τώμῳ φίλῳ. But it is sufficient to understand that he was reading the word silently to himself, and

τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα.

HP. πόθος; πόσος τις; ΔΙ. μικρός, ἥλικος Μόλων.

HP. γυναικός; ΔΙ. οὐ δῆτ'. HP. ἀλλὰ παιδός;
ΔΙ. οὐδαμῶς. 56

HP. ἀλλ' ἀνδρός; ΔΙ. ἀταταῖ. HP. ξυνεγένου τῷ
Κλεισθένει;

ΔΙ. μὴ σκώπτε μ', ὁδέλφ': οὐ γὰρ ἀλλ' ἔχω κακῶς·
τοιοῦτος ἴμερός με διαλυμαίνεται.

HP. ποῖός τις, ὁδελφίδιον; ΔΙ. οὐκ ἔχω φράσαι.
ὅμως γε μέντοι σοι δὶ αἰνιγμάνι ἐρῶ. 61
ηδὴ ποτ' ἐπεθύμησας ἔξαιφνης ἔτνους;

HP. ἔτνους; Βαβαιάξ, μυριάκις γ' ἐν τῷ βίῳ.

ΔΙ. ἀρ' ἐκδιδάσκω τὸ σαφές, ή τέρᾳ φράσω;

not for the information of another, or for the purpose of asking questions.

54. *ἐπάταξε*. Here, as sup. 38, inf. 645, we have the Attic word always used in place of *ἔτυψε*—*πῶς οἴει*, cf. *πῶς δοκεῖ* in Ach. 12.

55. *ἥλικος Μόλων*. ‘As big as—Molon,’ who was said to have been a foot-pad, *λωτοδότης*, of huge stature, though, according to the Schol., others supposed an actor to be meant: the same, perhaps, as the one mentioned in Dem. De Fals. Leg. p. 418, § 246, as the actor of the Phoenissae of Euripides. (Dr Holden, Onomast. in v., from Fritzsch, who takes the same view, and supposes he was the *πρωταγωνιστής* in the play of the Andromeda).

57. *ξυνεγένου*. He pretends (see sup. 48) that his over friendly relations with Cleisthenes might have awakened a memory of regret. Meineke has *ἀτταῖ*. HP. *ξυνεγένου*

Κλεισθένει; which is somewhat less rhythmical; but *ἀτταῖ* has more authority than *ἀτταῖ*. Fritzsch, ΔΙ. *ἀταταῖ*. HP. *ξυνεγένου τῷ Κλεισθένει*;

58. οὐ γὰρ ἀλλ' κ.τ.λ., ‘for I really am in a bad way, to so strong a passion am I a prey.’ (Lit. ‘for it is not but that.’—Mitchell refers to Eur. Bacch. 785, Suppl. 570, Iph. T. 1005.) The metaphor is taken from the ravaging of wild beasts. So Theocr. x. 15, *τις δὲ τὸ τάν παῖδων λυμαίνεται*; Bothe says ‘versus tragici coloris.’

60. *ὦ δελφίδιον*. On a subject so congenial to his own feelings Hercules becomes communicative and confidential.—*φράσαι*, ‘to tell you plainly and at once.’

63. *μυριάκις*. The traditional gluttony of Hercules is satirized; see Eur. Alcest. 750 seqq., inf. 505, 550 seqq.

64. *ἀρ' ἐκδιδάσκω*. This appears to be the indicative, not the deliberative conjunctive.

- HP. μὴ δῆτα περὶ ἔτνους γέ πάνυ γὰρ μανθάνω. 65
 ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος.
 Εὐριπίδου. HP. καὶ ταῦτα τοῦ τεθνηκότος;
 ΔΙ. κούδεις γέ μ' ἀν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
 ἐλθεῖν ἐπ' ἑκεῖνον. HP. πότερον εἰς "Αἰδου
 κάτω;
 ΔΙ. καὶ νὴ Δλ' εἴ τι γ' ἔστιν ἔτι κατωτέρω. 70
 HP. τί βουλόμενος; ΔΙ. δέομαι ποιητοῦ δεξιοῦ.
 οἱ μὲν γὰρ οὐκέτ' εἰστιν, οἱ δὲ ὄντες κακοί.
 HP. τι δέ; οὐκ Ἰοφῶν ζῆ; ΔΙ. τοῦτο γάρ τοι καὶ
 μόνον
 ἔτ' ἔστιν λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα
 οὐ γὰρ σύφ' οἶδ' οὐδὲ αὐτὸ τοῦθ' ὅπως ἔχει. 75
 HP. εἰτ' οὐ Σοφοκλέα, πρότερον ὅντ' Εὐριπίδου,

'Do I make you understand my meaning, or must I explain it in another way?'

67. *καὶ ταῦτα κ.τ.λ.* 'Ingens Euripidis desiderium, quo Bacchus contabescit, eum animorum habitum imitatur, quo tum recens mortuo Euripide permulti Athenis fuerunt.' Fritzsch. Some editors continue this clause to Dionysus.

69. *ἐπ' ἑκεῖνον.* 'To go to fetch that deceased poet.' This use of *ἑκεῖνον*, as distinct from *αὐτὸν*, and used of persons absent or no longer alive, should be noticed. Mitchell translates, 'for the purpose of bringing him up,' as if *ἑκεῖνον* was a synonym of *αὐτὸν*. Compare Pac. 105, Nub. 342, and for the use of *ἐπι*, inf. 111, 577, 1418.

70. *καὶ νὴ Δλ' κ.τ.λ.* Again a boastful tone is used, as sup. 50 &c.

71. *δέομαι*, I require for my theatre, which is now, as it were, *ἔρημον* from the decease

of the great composers.

72. *οἱ μὲν γάρ κ.τ.λ.* 'For those we had are dead, and those who remain are bad poets.' This is said in reference to the recent deaths of Sophocles and Euripides. The verse is quoted from the Oeneus of Euripides.

73. *Ἰοφῶν*. A son of Sophocles, who was thought to have made use of his father's aid in composing his plays, and was said to have charged the aged poet with dotage. He does not seem to have been held in very high estimation; but he gained the second prize when Euripides was first with the Hippolytus, B.C. 429.

74. Supply, *εἰ καὶ τοῦτο δύαδὸν δληθῶς δύαδὸν ἔστι*.

75. *ὅπωι ἔχει*. 'How the case stands,' viz. whether he can be called 'a good,' till we know if his plays are his own or another's.

76. *πρότερον*, 'standing be-

μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ σ' ἄγειν;
 ΔΙ. οὐ, πρίν γ' ἀν 'Ιοφάντ', ἀπολαβὼν αὐτὸν μόνον,
 ἀνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.
 κἄλλως ὁ μέν γ' Εὐριπίδης, πανούργος ὅν, . 80
 καν ἔνναποδράναι δεῦρ' ἐπιχειρήσειέ μοι·
 ὁ δ' εὔκολος μὲν ἐνθαδ', εὔκολος δ' ἐκεῖ.
 HP. Ἀγάθων δὲ ποῦ στι; ΔΙ. ἀπολιπάν μ' ἀπολ-
 χεταί,

fore,' 'superior to,' Schol. *τιμώτερον*. There is perhaps also an ambiguous allusion to precedence in time.

78. οὐ κ.τ.λ. 'No! not till I have taken Iophon by himself and away from his father, and sounded him, to see how he composes.' The metaphor is from the *ring* of genuine coins; cf. inf. 723. Lysist. 485, ὡς αἰσχρὸν ἀκαδῶνιστον ἔστι τὸ τοιοῦτον πρᾶγμα μεθέντας. The allusion, of course, is to the suspicion entertained that his plays were not entirely his own. It has been remarked, and the observation is important, that the ancients generally had less concern than we have about *authenticity* in authorship; and this partly explains why so many works came down to the Alexandrian critics under a spurious name.

80. κἄλλως κ.τ.λ. 'Besides, Euripides, being a scamp, might perhaps try to abscond with me to the upper world; but the other, as he took things easily in this world, so takes them easily in that.' The sense is, that Euripides is likely to play the part of a runaway slave, and get back to the theatre in company with its patron and president Dionysus; whereas

Sophocles will make no such attempt, but will stay contentedly where he is. Our equivalent to *εὔκολος* is 'a good easy man,' while *δύσκολος* is 'peevish,' 'cross,' 'ill-tempered.' See inf. 359. On the affinity between these words and others, from a root *πέλ*, see Curtius, Gr. Etym. ii. 464.

83. Ἀγάθων. Of this poet, who was evidently held in much esteem not only for his social qualities but for his refinement of manners and elegance of language, we know a good deal from the Thesmophoriazusæ and from Plato's Symposium. Of all the tragic authors enumerated here he alone is spcken of with respect and regard, as 'a good poet, and regretted by his friends.' Mitchell remarks that Aristotle, Poet. ch. 17, regards Agathon as 'the person who above all others corrupted the Tragic Muse.' The play on ἀγάθος and Ἀγάθων is obvious. Of his moral character not much that is credible can be said; his effeminacy was rather notorious, and Aristophanes attacked him for this in the *Γηρυτάδης*. Like Euripides, he retired to the court of Archelaus, king of Macedonia, which is perhaps alluded

- ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις.
 ΗΡ. ποῦ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν.
 ΗΡ. ὁ δὲ Ξενοκλένης; ΔΙ. ἔξόλοιπο νῆ Δία. 86
 ΗΡ. Πυθάγγελος δέ; ΞΑ. περὶ ἐμοῦ δὲ οὐδεὶς
 λόγος
 ἐπιτριβομένου τὸν ὀμονούσιον σφόδρα.
 ΗΡ. οὐκον ἔτερ' ἔστ' ἐνταῦθα μειρακύλλια
 τραγῳδίας ποιουντα πλεῖν ἢ μύρια, 90
 Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;
 ΔΙ. ἐπιφυλλίδες ταῦτ' ἔστι καὶ στωμύλματα,

to in *ἐς μακάρων εὐωχίαν*, unless his fondness for good cheer and luxurious living suggested this phrase for *ἐς Μακάρων νήσους*. The Scholiast gives both explanations; ἡ ὡς περὶ τετελευτῶν λέγει,—ἢ ὅτι Ἀρχελάψ τῷ βασιλεῖ μέχρι τελευτῆς μετὰ ἄλλων πολλῶν συνῆν ἐν Μακεδονίᾳ, καὶ μακάρων εὐωχίαν ἐφη τὴν εἰ βασιλεῖον. Fritsch regards the reply as clearly referring to Agatho's recent death.

ib. Αἱ οὐχεταὶ is the reading of MS. R., Meineke edits on his own conjecture, ΔΙ. ὅτους ὅτι; ἀπολιπών μὲν οὐχεταὶ.

85. ποῦ γῆς. The question, 'Where on earth,' when the meaning is 'where in heaven,' furnishes a joke in Pac. 198.

86. Ξενοκλένης. The son of Carcinus, small in body and not very large, as it would seem, in mind. See Thesm. 170, 441, Vesp. 1551, Pac. 790.

87. Πυθάγγελος. Nothing is known about this man, 'quo nihil contemptius, cuius auditio nomine festive indignatur Xanthias Pythangelos nominari, suam vero ipsius nullam fieri mentionem' (Dr Holden, Onomast. Arist., from Fritsch).

Bothe thinks nothing more is meant than that Xanthias gets impatient at being kept standing (cf. 107, 115) while his master is discussing the characters of poets. Fritsch, with some of the early editions, reads v. 88 interrogatively. Meineke marks the loss of two half verses, containing the reply of Dionysus to the question 'Where is Pythagelus?' And in 90 he gives πλεῖν ἢ μύρια sqq. to Dionysus.

91. πλεῖν ἢ σταδίῳ. Cf. Nub. 430, τῶν Ἐλλήνων εἴαν με λέγεις ἐκατὸν σταδίοισιν ἀριστον. The large number of plays composed by Euripides is satirized.—λαλίστερα, cf. Eur. Cycl. 315, Vesp. 923, κυνῶν ἀπάντων ἀνδρα μονοφαίστατον.

92. ἐπιφυλλίδες. 'Mere after-growths.' Ήσυχοι. ἐπιφυλλίδες βοτρύδοις μικρὸν, ἐπὶ τέλει βλαστάριον. The smaller bunches of grapes coming after the larger and earlier, were so described. The name seems derived from their being covered and hidden by the leaves growing over them. Fritsch calls it "obscurissimum verbum," and concludes that it was applied to

χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἄ φροῦδα θάττον, ἦν μόνον χορὸν λάβῃ,
ἄπαξ προσουρήσαντα τῇ τραγῳδίᾳ. 95
γόνιμον δὲ ποιητὴν ἀν οὐχ εὔροις ἔτι
ζητῶν ἄν, ὅστις ρῆμα γενναῖον λάκοι.

HP. πῶς γόνιμον; ΔΙ. ὡδὶ γόνιμον, ὅστις φθέγ-
ξεται

τοιουτονί τι παρακεκινδυνευμένον,
αιθέρα Διὸς δωμάτιον, ἡ χρόνου πόδα, 100
ἡ φρένα μὲν οὐκ ἐθέλουσαν ὀμόσαι καθ' ἵερῶν,
γλώτταν δὲ ἐπιωρκήσασαν ἴδιᾳ τῆς φρενός.

vineyards where the leaves were luxuriant but the fruit little or none. They are ‘mere chatters,’ ‘music-schools of swallows’ (i. e. of those who use foreign phrases, Aesch. Ag. 1050, Dind.), ‘destroyers of the tragic art, who no sooner get leave to exhibit a play, than they disappear to be no more seen.’

93. *μουσεῖα*, ‘concert-halls,’ Eur. Hel. 174 and 1108. An elegant expression of Euripides, who had called the ivy, in which birds shelter and chirp, by this term in the Alcmena. The swallow was a type of foreign or barbarous accent, inf. 681, Aesch. Ag. 1017, ἐπερ ἐστι μή χελιδόνος δίκην ἀγνῶτα φωνῆς βάρβαρον κεκτημένη. The meaning then here is, as Fritzsch points out, χελιδόνων δίκην διμονούοι.

94, 5. Meineke would transpose the words *μόνον* and *ἄπαξ*.

96. *γόνιμον*, ‘fertilem, secundum,’ i. e. ‘inventive,’ Hesych. σύμπατον (alluding, perhaps, to this passage). He also has *γόνιμος* γνήσιος νῦν γεγονὼς, δὲ οὐκ εἰστοιητός.

97. *ζητῶν διν*. The *διν* does not belong, as Mitchell thinks, to the participle, but is merely repeated after the emphatic word representing the condition, *εἴ γροις*.—*ὅστις λάκοι*, the optative by a well-known Attic attraction, *qui dicat*.—*ρῆμα*, cf. inf. 880.

98—102. *πῶς κ.τ.λ.* ‘How inventive!’ D. ‘In this way inventive,—one who will utter some hap-hazard phrase of this kind, *Ether, Jove's cottage, or, foot of time, or a mind that refuses to swear by the sacrifice, but a tongue that does some independent perjury of its own.*’ All this, of course, is levelled at Euripides,—the last line at the famous passage in Hippol. 612. Cf. inf. 1471, Thesm. 275, μέμησο τοῖνυν ταῦθ', διτὶ η φρήν ὀμοσεῖν, η γλώττα δ' οὐκ διώμοικ', οὐδὲ ὄρκωσ' ἔγει. The Ether was called οἰκησις Διὸς in the Melanippe, and so in Thesm. 272 Euripides says δμωμη τοῖνυν αἰθέρ' οἰκησιν Διός.—χρόνον πόδα, which the Schol. cites from the Alexandrus, occurs also in Bacch. 888, κρυπτεύοντι δὲ ποικίλως δαρὸν χρόνου πόδα. Cf. inf. 311.

- ΗΡ. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλὰ πλεῖν η
μαίνομαι.
- ΗΡ. η μὴν κόβαλά γ' ἔστιν, ώς καὶ σοὶ δοκεῖ.
- ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν ἔχεις γὰρ οἰκίαν. 105
- ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.
- ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δὲ οὐδεὶς λόγος.
- ΔΙ. ἀλλ' ὥπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων
ἡλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσειας, εἰ δεοίμην, οἶσι σὺ 110
ἔχρω τόθ', ἡνίκ' ἡλθεις ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,

103. *μαίνομαι*, Schol. ἐν' αὐτῷ.
The popularity of the plays of Euripides is indirectly ridiculed, as well as the bad taste of Dionysus as a theatrical critic.

104. η μῆν. 'Yet surely it is nonsensical stuff, as even you (in your heart) think,' or (Fritsch) 'as you show by your loud laughter that you think.' Cobet would read *καὶ μῆν*, which is probably right, especially with the following γέ. Hesych. κόβαλος· πανούργος, κακούργος, στωμάλος, λάλος, ἔνιος μάταος, &c. cf. Equit. 270. Properly, 'mere buffoonery.'

105. *μὴ—οἴκει*. 'Don't answer for *my* opinion; you may speak for *yourself*.' The verse is said to be parodied from the Andromeda (Andromache, Schol.) of Euripides, μὴ τὸν ἐμὸν οἴκει νοῦν, ἔνω γὰρ ἀρκέσω. But Fritsch considers it belonged to some other play. Similarly Bacch. 331, οἴκει μεθ' ἡμῶν, μὴ θύραξ τῶν νόμων. Iph. A. 331, οὐχὶ δεινά; τὸν ἐμὸν οἴκειν οἰκον οὐκ ἔδομαι; Many examples of οἴκον οἴκειν are collected by

Mitchell in his note. Add Persius, Sat. iv. ult., 'Tecum habita: noris quam sit tibi curta supellex.'

106. *καὶ μῆν*. 'Yet surely they do seem quite of the lowest kind.' Hercules repeats his condemnation of the popular taste in theatrical literature; to which Dionysus retorts, that he is a better judge of dinners than of poetry. We have a similar proverb, 'teach your grandmother to suck eggs.'

107. *περὶ ἐμοῦ δέ*. Cf. 87, 115. The mention of *dinners* makes Xanthias doubly feel that he is put in the background.

109. *κατὰ σὴν μίμησιν*. 'In imitation of you' (Mitchell). The phrase is rather lax: either *κατὰ τὸ σὸν σχῆμα*, or *ἐν μίμησιν σοῦ* would be more correct. But *κατὰ* may, as not unfrequently (see on Pax 133), mean δὰ, 'to imitate you,' the possessive representing the objective personal pronoun.

111. *ἔπι*, 'to fetch Cerberus.'
Cf. sup. 69.

πορνεῖ', ἀναπαύλας, ἐκτροπάς, κρήνας, ὁδούς,
πόλεις, διαιτας, πανδοκευτρίας, ὅπου
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δὲ οὐδεὶς
λόγος.

115

HP. ὡς σχέτλιε, τολμήσεις γὰρ ἴέναι; ΔΙ. καὶ σὺ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν
ἴπη τάχιστ' ἀφιξόμεθ' εἰς "Αἰδουν κάτω·
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσῃς.

HP. φέρε δή, τίν' αὐτῶν σοὶ φράσω πρώτην;
τίνα;

120

μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρανίου,
κρεμάσαντι σαυτόν. ΔΙ. παῦε, πνιγηρὰν λέγεις.

HP. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,
ἡ διὰ θυείας. ΔΙ. ἀρα κώνειου λέγεις;

HP. μάλιστά γε. ΔΙ. ψυχράν γε καὶ δυσχεί-
μερον.

125

εὐθὺς γὰρ ἀποπήγνυσι τάντικυῆμα.

εχθρος

113, 14. *ἀναπαύλας*, 'places to stop at.'—*ἐκτροπάς*, *diversoria*, 'inns,' or, as Fritzsch explains it, 'by-ways,' by which one may get out of danger.—*δαλάτας*, 'lodgings,' 'places of entertainment.' *Εκενέστες* further asks for hostesses in whose boarding-houses there are fewest creeping things to be encountered. See Nub. 37, 699, 725.

116. The common reading is *τολμήσεις γὰρ ἴέναι καὶ σύ γε*; where the *γε* is certainly out of place in the interrogation.—For *ὅτην*, on which *τῶν ὁδῶν* depends, most copies give *ὅπως*, though *φράζε τῶν ὁδῶν* might be defended from Soph. Trach. 1122, *τής μητρὸς ἥκω τής ἔμις φράσων*. Fritzsch, who seems to have overlooked this passage, reads

ἀλλὰ φράζε νῦν ὁδὸν, *ὅπως κ.τ.λ.*

122. *πνιγηρὰν*, 'suffocating.' A play on the senses of 'hot' and 'choking.' The road to Hades by the 'halter and stool' (to be kicked from under the suicide), and the 'short well-beaten track by the mortar,' by bruising hemlock with a pestle, alike displease Dionysus, who is not very valiant when it comes to the trial. All methods of death were called *όδοι*, whence the play on the word. Fritzsch supposes *ἀπὸ κάλω καὶ θρανίου* to refer to triremes, as if a real voyage was meant *a rudente et transstro, κρεμάσαντι* being added *παρὰ προσδοξίαν*.

125. There is a play between 'freezing' (*ψυχράν*) and 'making stiff.'

126. *εὐθὺς*. 'It has the im-

- HP. βούλει κατάντη καὶ ταχεῖάν σοι φράσω;
 ΔΙ. νὴ τὸν Δῖ, ὡς ὅντος γε μὴ βαδιστικοῦ.
 HP. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. κάτα τῇ;
 HP. ἀναβὰς ἐπὶ τὸν πύργον τὸν ύψηλὸν. ΔΙ. τῇ
 δρῷ; 130
- HP. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ,
 κάπειτ' ἐπειδὸν φῶσιν οἱ θεώμενοι
 εἴναι, τόθ' εἴναι καὶ σὺ σαυτόν. ΔΙ. ποῖ;
 HP. κάτω.
- ΔΙ. ἀλλ' ἀπολέσαιμ' ἀν ἔγκεφάλου θρίω δίο.
 οὐκ ἀν βαδίσαιμε τὴν θόδον ταύτην. HP. τῇ
 δαλ; 135
- ΔΙ. ἥνπερ σὺ τότε κατῆλθες. HP. ἀλλ' ὁ πλοῦς
 πολὺς.
 εὐθὺς γάρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ

mediate effect of numbing the calves of one's legs.' So in the Phaedo, p. 117 E, μερὰ τοῦτο αὖθις τὰς κνήμας (ἐπίσεσ), καὶ ἐπανών οὕτως ἡμῖν αὐτοῖς ἐπεδείκνυτο, διὰ ψύχαρό τε καὶ πήγυντο. The *κνημή* is the shin, the *ἀντικνημῖμον* the part behind it. Mitchell wrongly states the reverse. (Our word *knee* is γόνυν, as *know* is γιγρώσκειν.)

127 κατάντη, 'down-hill,' πολλὰ κάταντα, Il. xxiii. 116, Eur. Rhee. 318, ἔρπει κατάντης ξυμφορὰ πρὸς τάγαθον.

128. μὴ βαδιστικοῦ, 'not much of a walker.' The use of *μὴ* is rather remarkable. We should expect, ὡς οὐκ ὅντος βαδιστικοῦ, or (*φράσον*) ὡς μὴ ὄντι βαδιστικῷ.

129. καθέρπυσον, here a synonym of κατάρηθι, 'go down to the Ceramicus,' a site, according to the Schol., under the Areopagus, and different from that outside the city. But Mit-

chell argues from Pausan. I. xxx. 2, who makes the starting-point the altar of Prometheus in the Academia, that the *outer Ceramicus* is certainly meant; and so Fritzsch. Here the games of the λαμπαδόφοροι were celebrated, and it is clear from the context that the signal for starting was a lighted torch thrown from a tower, of the site and nature of which nothing further appears to be known.

133. εἴναι. This perhaps is the only place where the second aorist of *ἴημι* is used in the simple or uncompounded verb.

134. θρὼ. A favourite dish made of brain or beef-fat seasoned and baked between two fig-leaves (Ach. 1101, Equit. 954), and compared to the human brain and its two membranes.

136. ὁ πλοῦς, the voyage over the Acherusian lake.

ἀβυσσον. ΔΙ. είτα πώς περαιωθήσομαι;

- HP. ἐν πλοιαρίῳ τυννουντωί σ' ἀνήρ γέρων
ναύτης διάξει δύ' ὁβολὸν μισθὸν λαβών. 140
ΔΙ. φεῦ. ως μέγα δύνασθον πανταχοῦ τὰ δύ'
ἰβολῶ.

πῶς ἡλθέτην κάκεῖσε; HP. Θησεὺς ἤγαγεν.

- μετὰ ταῦτ' ὅφεις καὶ θηρί' ὅψει μυρία
δεινότατα. ΔΙ. μή μ' ἔκπληττε μηδὲ δειμάτου·

138. εἶτα. ‘Well, and when I have got there, how am I to get across it?’

139. τυννουντῷ. ‘No bigger than this.’ He shows the hollow of his hand, holding the fingers together; and this is done still further to frighten Dionysus. Ach. 367, ὁ δ' ἀνὴρ
ὁ λέξων οὐτοις τυννουντοοι.

140. δύ' ὁβολῶ. Fritzsch is of opinion that this sum was really regarded by some as the passage-money over the infernal lake, others placing as much as a drachma in the mouth of the dead for that purpose. Others think that for the sake of the political joke following,—the influence of the two-obol fee all the world over, i.e. wherever the influence of Athens extends,—the poet changes the traditional obol paid to the ferryman of the infernal lake into twice that sum, which was, perhaps, the θεωρικὸν, the allowance to the people for a seat in the theatre; or the ἐκκλησιαστικὸν, or sum paid to every citizen for attendance in the ecclesia. See Eccles. 187, ὁ δ' οὐ λαβὼν εἶναι θαυμὸν φήσ' ἀξίους τοὺς μισθοφόρειν ἔγροῦντας ἐν τῆκλησιᾳ.
“Agyrrius—actor fuit ut pro uno obolo comitorum merces esset τριώβολος, quae res gravissima plebi fuit (Plut. 171.

329, Ecel. 305, 380, 392, 548)
et mirum in modum ad comitum
frequentanda allexit pauperes.”
(Dr Holden, Onomast. Ar. in v.
‘Ἀγύρριος.) The sum specified
in the above passages is for the
most part *three* obola. The
probability is, that it was raised
by this popular demagogue from
the smaller to the larger sum.
It seems at first to have been
only one obol.

141. For ως μέγα δύνασθον
Mitchell well compares Eumen.
950 (Dind.), Helen. 1358.

142. Θησεύς. There was doubtless a tradition that coined money was introduced by Theseus into Attica; see Wordsworth, ‘Greece,’ p. 163; and hence he is said to have brought it to Hades when he descended in company with Peirithous. Bothe says, “existimandum potius Theseum dici, cum Pericles intelligat Aristophanes, mercedeis judiciaiae inventorē, Theseo multis rebus permisilem.” Fritzsch agrees in this view, remarking that the *kingly* character of Pericles is borne out by Ach. 504.

144. δειματον. ‘Don’t try to scare or to frighten me.’ In Eur. Andr. 42 and Aesch. Cho. 830 (845 Dind.) the participle is used in both senses, ‘alarmed’ and ‘alarming.’ The word is

οὐ γάρ μ' ἀποτρέψεις. ΗΡ. εἰτα βόρβορον
πολὺν 145

καὶ σκῶρ ἀείνων ἐν δὲ τούτῳ κειμένους
εἴ που ξένον τις ἡδίκησε πώποτε,
ἢ παῖδα κινῶν τάργυριον ὑφεῖλετο,
ἢ μητέρ' ἡλόησεν, ἢ πατρὸς γυάθον
ἐπάταξεν, ἢ πίορκον ὄρκον ὁμοσεν,
ἢ Μορσίμου τις ρῆσιν ἔξεγραψατο.

ΔΙ. νὴ τοὺς θεοὺς ἔχρην γε πρὸς τούτοισι κεὶ
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.

formed on the analogy of *δωματοῦ*, *στεμματοῦ*, *αιματοῦ*, and a few others.

146. *σκῶρ*, from a root *skar*, *skat*, *stercus*; (Curtius, Gr. Et. I. 166).—*ἀείνων*, *ἀέναος*, ‘ever-flowing,’ like *δεῖξως* for *δεῖφος*, Aesch. frag. Glauc. Pont. 28 (Herm.). The mud or sewage of the infernal river was typical of the moral defilement of sinners, just as a ceremonial ablution was thought to wash away guilt, Il. I. 314. Cf. inf. 274. Plat. Phaed. p. 69 c, δ. ὃν ἀμύντος καὶ ἀτέλεστος εἰς “Αἰδον αὐλίκηται, ἐν βορβόρῳ κείσεται, which, in the language of the Orphic mysteries, meant that impenitent sinners will wallow in the sensualities they indulged in on earth. Cf. Gorg. p. 493 B, τῶν ἐν “Αἰδον αὐλίώτατοι ἀνελεύθεροι ἀμύντοι. Among the most heinous sins the Greeks reckoned injury to a stranger, violence to a parent, and sacrilege, or (as here) perjury. Virg. Aen. vi. 609, ‘pulsatusve parens, et fraus innexa clienti.’ Aesch. Eum. 259, δύει δὲ (ἐν “Αἰδον) κεῖ τις ἄλλος ἥπιτεν βρυτῶν, ἢ θεὸν ἢ ξένον τιν’ οὐκ εὐσεβῶν ἢ τοκέας φίλους, ἔχονθ’ ἔκαστον τῇς

δικῆς ἐπάξια. Cf. inf. 457.

148. *παῖδα κινῶν*. Offering some indignity to a ward, and then robbing him of his fortune; *pupillē circumscriptorem*, Juv. xv. 136.

149. *ἡλόησεν*. From *ἀλοάν*, *ἀλοάν*, to thrash; whence the common terms *πατρολαός* and *μητρολαός* (Aesch. Eum. 148, 201). The former is the true Attic, the latter the epic verb (Il. ix. 568).

151. *Μορσίμου*. A bad tragic poet, mentioned with contempt in Equit. 401, καὶ διδασκοιμην προσάρδεν Μορσίμου τραγῳδίαν. The climax of moral turpitude here is ‘the copying out a speech’ from a play of so bad a composer. Here (see on 53) we have the mention of writing literature to a limited extent; just so far, probably, as superseded the greater trouble of learning the same number of verses by heart. See sup. 53. The very expression indicates the infancy of the art.

152. *ἔχρην*, scil. αὐτοῦ κεῖσθαι. 153. *τὴν πυρρίχην*. There is an allusion to the word *πυρρός*, Cinesias being an untidy fellow (inf. 366) as well as a bad com-

- HP. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
ὅψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.
ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν; HP. οἱ μεμνημένοι,
ΞΑ. νὴ τὸν Δὶ ἐγὼ γοῦν ὅνος ἄγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160

poser of dithyrambs. See 308, 1437, Aves 1377, Ecol. 330. The *action* (*πολλῆ τῇ κυήσει*, Schol.) introduced in his dancing-songs, added to the pun on *πυρρός*, gave the poet the idea of calling his compositions ‘*Pyrhic*.’ Curtius (Gr. Etym. II. 692) regards *πυρφύχη* as a diminutive, meaning ‘torch-dance.’ (For the legendary origin of the term, from Pyrrhus son of Achilles, see Eur. Androm. 1135.) Dr Holden, in his account of the poet in Onomast. Arist. p. 852, seems not to have caught the point of the passage in saying “nec minus summo Comico eius saltationes displacebant.”

155. ὥσπερ ἐνθάδε. We have only to suppose an Athenian sun was shining full on the theatre to see the uselessness of Meineke’s proposed change, κάλλιτον ἤπερ ἐνθαδί.

158. οἱ μεμνημένοι. Initiation into the holy mysteries of Demeter and Dionysus, the givers of Bread and Wine to man (Eur. Bacch. 277—80), was thought to ensure a higher state of happiness in the world below, and a residence in the bright Elysium where the departed ceased from care, ‘solemque sumum, sua sidera norunt,’ Virg. Aen. vi. 641; ‘mulcet ubi Elysias aura beata rosas,’ Propert. v. 7. It was, as far as

we can judge, a system of transcendentalism (so to call it) which inculcated holiness and purity of life, as appears from Eur. Bacch. 72, ὡ μάκαρ, ὅτις εὐδαίμων τελετᾶς θεών εἴδως βιοτάν ἀγιστεῖνει καὶ θιασεύειν ψυχά. It was a strange combination of sun-worship, of expiations for sin, and the propitiation of demon-powers, derived from the oldest forms of human religion. But its action, like that of the Areopagus in Aeschylus’ view, was salutary, as promoting *αἰδώς καὶ δέος*.

159. ὅνος. A proverb, it would seem, for those who do all the work but get none of the reward. The Schol. says they used to convey on asses from Athens to Eleusis the things required for the ceremonies. Xanthias, with these words, throws his bundle on the ground, offended at not being considered one of the privileged. The creature, perhaps on account of its ὄρθια ὑψός, Pind. Pyth. I. 36, was used for purposes of phallic worship. The ass too, as the horse with the Persians, was sacred to the Sun-god. Xanthias identifies himself with the ass he had been riding, as if the compound creature were one, like a centaur.

160. καθέξω, ‘keep hold of.’ Vesp. 714, καὶ τὸ ξίφος οὐ δύ-

- HP. οἵ σοι φράσουσ' ἀπαξάπανθ' ὅν ἀν δέη.
οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῦτι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
καὶ χαῖρε πόλλ', ὡδελφέ. ΔΙ. νῆ Δία καὶ
σύ γε
ὑγίαινε. σὺ δὲ τὰ στρώματ' αὐθις λάμβανε.
- ΞΑ. πρὶν καὶ καταθέοθαι; ΔΙ. καὶ ταχέως μέντοι
πάνυ. 166
- ΞΑ. μὴ δῆθ'; ίκετεύω σ', ἀλλὰ μίσθωσαι τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.
- ΔΙ. εὖλος δὲ μηδέρω; ΞΑ. τότ' ἔμ' ἄγειν. ΔΙ. καλῶς
λέγεις.
καὶ γάρ τιν' ἐκφέρουσι τοιτοῦ νεκρόν. 170
οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·
ἀνθρωπε, βούλει σκευάρι' εἰς "Αἰδου φέρειν;
ΝΕ. πόσ' ἄττα; ΔΙ. ταυτή. ΝΕ. δύο δραχμὰς
μισθὸν τελεῖς;
- ΔΙ. μὰ Δῆ, ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς
τῆς ὁδοῦ.

ναμαι κατέχειν.—τὸν πλείω, a redundancy of the article in our idiom, but common in the Attic. Trach. 731, σιγᾶν ἀν ἀρμόζοι σε τὸν πλείω λόγον.

163. ἐπὶ ταῖσι—θύραις. Residence near the palace and as it were in the royal park, was assigned to the initiated.

168. Meineke omits this verse, after Hamaker, as being in fact repeated at 170. But *ὅστις ἔρχεται, qui veniat*, represents *τὸν ἔρχόμενον*, 'some one who comes conveniently for the purpose' (lit. in quest of it), viz. ἐπὶ τὸν ἐκφέρεθαι. The construction may be thought too artificial for an interpolated verse.

169. The emphasis seems to require *τότ' ἔμ' ἄγειν*, 'then take me,' (so Bergk) for the vulg. *τότε μ' ἄγειν*. Mitchell wrongly explains: *δεῖ με, or κελεύει με, σάγειν τὰ στρώματα.*

170. οὗτοι Meineke with Herschig, for *τοιτοῦ*.

172. *σκευάρια*, 'some small traps.'

173. δύο δραχμὰς. The pay of a soldier Ach. 159, and here regarded as an extortionate demand. The avarice of the god on the one hand and the obstinacy of the dead man on the other are very wittily described.

174. *ὑπάγετε*. Addressed to the bearers, (not, as Mitchell says, to Bacchus and Xanthias.)

ΔΙ. ἀνάμεινον, ὡ δαιμόνι', ἐὰν ξυμβώ τί σοι. 175

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμάς, μὴ διαλέγουν.

ΔΙ. λάβ' ἐννέ' ὄβολούς. ΝΕ. ἀναβιώην νυν πάλιν.

ΞΑ. ως σεμνὸς ὁ κατάρατος· οὐκ οἰμώξεται;

ἔγὼ βαδιοῦμαι. ΔΙ. χρηστὸς εἰ καὶ γεννάδας.

χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ωπ, παρα-

βαλοῦ. 180

ΞΑ. τουτὶ τί ἔστι; ΔΙ. τοῦτο; λίμνη νὴ Δία

αὕτη στὶν ἦν ἔφραζε, καὶ πλοῖόν γ' ὄρῳ.

ΞΑ. νὴ τὸν Ποσειδῶνα, κάστι γ' ὁ Χάρων οὔτοσι.

ΔΙ. χαῖρ' ὡ Χάρων, χαῖρ' ὡ Χάρων, χαῖρ' ὡ Χάρων.

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων;

'Go on with your journey, you.'
Cf. Vesp. 290, *ὑπαγ', ω παῖ, ὑπαγε*. The compound may be compared with *ὑφηγέσθαι* and *subsequi*, the preposition implying closeness, and the genitive having a partitive sense.

177. *ἐννέ' ὄβολούς*, i. e. a drachma and a half.—'May I return to life, if I do!', rejoins the world-weary spirit. A reversal of the ordinary phrase *θάνοιμ εἰ, &c.* Bergk reads *νῦν*.

178. *ώς σεμνός*. 'What airs the accursed fellow gives himself! Shant I pay him off for it? *I'll go.*'

180. *χωρῶμεν*. The scene changes by the turning of the *περιάκτος*. The translation is sudden, for the wayfarers are conveyed at once from earth into Hades. Mitchell cites an opinion of Mr Cockerell, which seems plausible, that a boat really floated in a trough or channel at the back of the *λογεῖον*. Evidently, the scene has been shifted; the stage, perhaps, is now partially darkened, and Charon's voice is heard

calling to one of his crew to put the boat to. Meineke, after Hamaker, omits the line; but it is not easy to see why it is objected to. It is only when he comes in sight that Xanthias exclaims *κάστι γ' ὁ Χάρων οὔτοι*.—*παραβαλοῦ*, Schol. *ἀντιτοῦ ὄρμσον τῇ γῇ τὴν καῦν*. Cf. 269. Charon speaks to one of his ghostly crew, perhaps.

184. Cf. inf. 271, *ὁ Ξανθίας. ποὺ Ξανθίας; η Ξανθία*. The repetition of the address, which some, as the Schol. tells us, attributed to three persons, Dionysus, Xanthias, and the *νεκρός*, perhaps illustrates the ordinary phrase *πολλὰ χαίρειν*. Between *χαίρειν* and *Χάρων* there seems the same kind of play as between *φαύλως* and *Φαῦλος* in Ach. 215.

185. *τίς κ.τ.λ.* The names of places are called out, as by the captain of the packet-boat.—*ὄνον πόκας*, a sort of slang phrase for an impossibility, or a vain undertaking. Meineke, following the statement of Suidas in *ὄνον πόκαι*, that Aristar-

- τίς εἰς τὸ Λήθης πεδίον, ἡ 'σ δνου πόκας, 186
 ἡ 'σ Κερβερίους, ἡ 'σ κόρακας, ἡ 'πὶ Ταίναρον;
 ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε. ΔΙ. ποὶ σχήσειν
 δοκεῖς;
 ἐς κόρακας δύτως; ΧΑ. ναὶ μὰ Δἴα, σοῦ
 γ' εἶνεκα.
 ἔμβαινε δή. ΔΙ. παῖ, δεῦρο. ΧΑ. δοῦλον
 οὐκ ἄγω, 190
 εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.

chus regarded the passage as an imitation of Cratinus, who had alluded to the fable of the rope and the ass, reads δὸνον πλοκᾶς, ‘Oenus’ rope,’ for which see Propert. v. 3. 21, ‘Dignior obliquo qui funem torqueat Oeno Aeternusque tuam pascat, aselle, famem.’ The vulgate is confirmed by Hesych. (in. v.) and the Schol. The form ποκῆ has the same relation to πόκος as ταφῆ to τάφος, and should mean *tonsura*. With the accent on the first, πόκας may come from πόκες or πόκαι, like κρόκα and κρόκη, πτύχα and πτυχή or πτύχη. Fritzsch thinks it is given as the pretended name of some town in Hades, like Θῆβαι or Αθῆναι.

187. Κερβερίους, a slight change from Κιμμερίους, the natives of the dark west, Od. xi. 14, ήροι καὶ νεφέλῃ κεκαλυμένοι.—Ταίναρον, Virg. Georg. iv. 467, ‘Taenarias fauces, alta os in Ditis.’ Meineke reads τάρραρον. Charon asks if any one wishes to sail for the ascent from Hades.

188. ποῦ—δοκεῖς; Dionysus, never valiant, is beginning to be alarmed at such a list of ill-omened names.—σχήσειν, cf. 1208. Mitchell compares

Philoct. 305, τάχ' οὖν τις ἀκωντήσῃ. Most of the MSS. give ποῦ, and so Fritzsch and Bergk.

189. σοῦ γ' εἶνεκα, ‘if only for your sake.’

191. εἰ μὴ κ.τ.λ. Slaves who had fought at the recent sea-fight off the Arginusae were emancipated (inf. 694), or at least were promised some similar privilege to the Πλαταιεῖς with whom they are there compared.—κρεῶν, i. e. σωμάτων, a play on νεκρῶν, in allusion to the bodies for the non-recovery of which the ten generals were put on their trial. It was however to the saving of the crews in the water-logged ships that the order in fact referred: see Cox, Hist. II. p. 547, who seems (note in p. 551) to doubt the story about taking up the dead bodies. Mitchell thinks, fancifully perhaps, that Charon speaks as one interested in getting the fare of as many passengers as possible. Fritzsch, “praeolare Aristophanes ita jocatur, quasi illis servis, qui ad Arginusas concertaverant, ut ab Atheniensibus data est libertas, sic etiam apud inferos eximius quidam honor habitus sit.”

- ΞΑ. μὰ τὸν Δλ', οὐ γάρ ἀλλ' ἔτυχον ὁφθαλμιῶν.
 ΧΑ. οὔκουν περιθρέξει δῆτα τὴν λίμνην κύκλῳ;
 ΞΑ. ποῦ δὴτ' ἀναμενῶ; ΧΑ. παρὰ τὸν Αὐαίνουν
 λίθον,
 ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; ΞΑ.
 πάνυ μανθάνω. 195
 οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιών;
 ΧΑ. κάθιζ' ἐπὶ κώπην. εἰ τις ἔτι πλεῖ, σπευδέτω.
 οὗτος, τί ποιεῖς; ΔΙ. ὅ τι ποιῶ; τι δὲ ἄλλο
 γ' ή
 ἴζω 'πὶ κώπην, οὐπερ ἐκέλευσάς με σύ;
 ΧΑ. οὔκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων; ΔΙ.
 ἰδού. 200
 ΧΑ. οὔκουν προβαλεῖ τῷ χείρε κάκτενεῖς; ΔΙ. ἵδού.
 ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς

192. οὐ γάρ ἀλλὰ κ.τ.λ. See sup. 58. For in truth I was just at that time ill from ophthalmia.' Doubtless this was a slave's ordinary excuse for not fighting when called upon.

194. Αὐαίνου. 'Near Witherstone, close by the seats, there.' Another portentous word suggestive of pining and emaciation, and *ἀμενηνά κάρηνα*. But Xanthias so far shows more pluck than his master. Possibly there is an allusion to the *λίθος δαφανῆς* mentioned in Nub. 766. Ovid, Fast. iv. 504, mentions the *triste saxum*, or *πέτρα ἀγέλαστος*, on which Demeter was said to have sat down in grief for the loss of her daughter. Inf. 1089 we find the verb with the aspirate, as in *εῦω, ἀφείω*.

196. τῷ ξυνέτυχον: An omen on leaving for a journey was derived from the first object met, *ἐνόδιος ξύμβολος*, Aesch.

Prom. 495. Here we may suppose a ghost was sent up by the trap-door called *ἀναπίεσμα*.

197. κάθιζε. 'Take your seat at the oar.' Dionysus in his stupidity understands it *on* the oar, and sits across or upon it accordingly. For the accusative cf. 682, *ἐπὶ βάρβαρον ἔξομένη πέταλον*. Od. XII. 171, *οἱ δὲ ἐπ' ἐρετμὰ ἔβδομενοι*.

200. γάστρων, 'fat-paunch.' So *γάλισχρων*, in Pac. 193, *δειλαρίων*, *ib.*

201. προβαλεῖ. 'Come now, put out your arms and stretch them to the full length.' The *προβολὴ* was the 'guard' or fencing-attitude of a pugilist. Dionysus perhaps adopts this, and is therefore reproved, 'don't keep playing the fool.'

202. ἀντιβάς. 'Setting your foot against the stretcher.' Eur. Bacch. 1126, *πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος*.

- έλας προθύμως; ΔΙ. κάτα πῶς δυνήσομαι,
ἀπειρος, ἀθαλάττωτος, ἀσαλαμίνιος
ῶν, εἰτ' ἐλαύνειν; ΧΑ. ῥᾷστ' ἀκούσει γάρ
μέλη 205
κάλλιστ', ἐπειδὴν ἐμβίλης ἄπαξ. ΔΙ. τίνων;
ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέ-
λευε δῆ.
- ΧΑ. ω ὄπίπ, ω ὄπόπ.
ΒΑ. βρεκεκεκέξ κοάξ κοάξ,
βρεκεκεκέξ κοάξ κοάξ. 210
λιμναῖα κρηνῶν τέκνα,

204. ἀθαλάττωτος. ‘Land-lubber as I am.’ Similar compounds are ἀπύλωτος (al. ἀθύρωτος) inf. 838, ἀνδρώτος, Soph. Trach. 108. By *δολαμίνος* Fritzsch understands ‘non-Salamian,’ i. e. no sailor, the people of Salamis especially practising this art. See Eccles. 38. Soph. Aj. 359.

205. ἀκούσει γάρ. You will row to the time of the frogs’ croaking,—which are here compared to the pipe of the *κελευστής*.

207. βατράχων κύκνων. This may mean either ‘swans and frogs,’ or ‘swan-frogs,’ a jocular combination, as if βατραχοκύκνων. This is Bothe’s view, but he goes too far, perhaps, in supposing the poet to ridicule his rivals under this expression. He supports his opinion by 262 seqq. Fritzsch thinks *swans* are mentioned in joke to raise the expectation of beautiful music.

209. The sound of the flute, αὔλος, is heard; cf. 154. To the notes of it, as to that of a *κελευστής*, a guttural croaking sound is made, either by actors

dressed up to represent frogs, as the Chorus in the *Vespae* represented Wasps (*μέσοι διεσφηκμένοι*, 1072), or by some persons concealed while ‘dum-dum’ frogs were exhibited. An ode is performed in the mock-dithyrambic style, the word ξύλαν (213) referring to the *exarch* or leader, *κορυφαῖος*. This ode they chant keeping time and tune with the κοῦξ of the rest (*ξύραλος*, 212). Curtius (Gr. Etym. II. 560) compares κοῦξ κοῦξ with *quack quack*, and supposes Ovid to imitate the sound, Met. vi. 376, ‘sub aqua sub aqua maledicere tentant.’ *Bheka* is Sanscrit for a frog, and seems formed on the principle of *onomatopoeia*. See ‘Chips from a German Workshop,’ II. p. 248. The Chorus proper, however, are Μύρται, the initiated votaries of Iacchus and Demeter, so that the ‘Frogs’ form a secondary chorus only, (*παραχορῆγμα*), though they give the title to the play. That they were visibly represented hardly admits of a doubt. The Schol. however thinks they were out of sight.

ξύναυλον ὑμνων βοὰν
φθεγξώμεθ', εὐγηρυν ἐμὰν ἀοιδάν,
κοάξ κοάξ,
ἢν ἄμφι Νυστίουν
Διὸς Διόνυσον ἐν
Λίμναις ἰαχήσαμεν,
ἢνιχ' ὁ κραιπαλόκωμος
τοῖς ἵεροῖσι χύτροισι
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὅχλος.

215

βρεκεκεκέξ κοάξ κοάξ.

ΔΙ. ἐγὼ δέ γ' ἀλγεῶν ἄρχομαι
τὸν ὅρρον, ὡς κοάξ κοάξ·
ὑμὲν δ' ἵσως οὐδὲν μέλει.

220

βρεκεκεκέξ κοάξ κοάξ.

ΔΙ. ἀλλ' ἔξολοισθ' αὐτῷ κοάξ·
οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοάξ.

225

215. ἄμφι—Διόνυσος. ‘That strain which we are wont to sing at Limnae in honour of Dionysus the child of Zeus from Nysa.’ The meaning is, that the song, though sung by frogs, shall resemble those ordinarily sung at the festival of the Anthesteria, one of the days of which (the third) was called Χύτροι, ‘the feast of the pitchers’ (Ach. 1076). It is clear that the name Διόνυσος is here derived from Διός and Νύσα. And so Apollonius, Arg. II. 905, ἐνθέντωντι Διὸς Νυστίουν νῦν—ὅργιδσαι. Eur. Bacch. 550, ἐσορᾶς τᾶς, ὡς Διός παῖ Διόνυσε;—Limnae, a piece of marshy ground near the Acropolis at Athens, was anciently so called, and retained its name long after the reason for it was forgotten. Here it is specially named as an appropriate residence for

the frogs, and it is likely that the name was given to the play for this very reason, as the oldest temple of Bacchus stood on that site. Hence he calls it his τέμενος, inf. 219. Fritsch observes that the ghosts of the frogs that formerly lived on that marshy spot are here supposed to croak on in Hades.—With ἄμφι the epic construction is generally the dative, as in Nub. 595, ἄμφι μοι αὖτε, Φοῖβ' ἄντας κ.τ.λ. The accusative is more rarely found, e. g. in Aesch. Suppl. 246, εἰρηκας ἄμφι κόσμον ἀψευδῆ λάγον.

218. κραιπαλόκωμος. ‘With heads aching from their tipsy revel.’ Cf. Ach. 277, Vesp. 1255.

226. αὐτῷ κοάξ, ‘quack quack and all!’ Pac. 1288, κάκιστ; ἀπόλοιο, παιδάριον, αὐταῖς μάχαις (Mitchell).

- ΒΑ. εἰκότως γ', ὡ πολλὰ πράττων
 ἐμὲ γὰρ ἔστερξαν μὲν εὐλυροί τε Μούσαι
 καὶ κεροβάτας Πάν, ὁ καλαμόφθογγα παιζῶν
 προσεπιτέρπεται δ' ὁ φορμικτᾶς Ἀπόλλων, 231
 ἔνεκα δόνακος, ὃν ὑπολύριον
 ἔνυδρον ἐν λίμναις τρέφω.
 βρεκεκεκέξ κοαξ κούξ. 235
- ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω,
 χὼ πρωκτὸς ἴδιει πάλαι,
 κάτ' αὐτίκ' ἐγκύψας ἐρεῖ—
- ΒΑ. βρεκεκεκέξ κοαξ κοάξ.
- ΔΙ. ἀλλ', ὡ φιλῳδὸν γένος, 240
 παύσασθε. ΒΑ. μᾶλλον μὲν οὖν
 φθεγξόμεσθ', εἰ δή ποτ' εὐ-
 ηλίοις ἐν ἀμέραισιν
 ἥλάμεσθα διὰ κυπείρου
 καὶ φλέω, χαίροντες ὡδῆς

228. ὡ πολλὰ πράττων. ‘You meddler with others’ affairs.’ See inf. 749.—εἰκότως, i.e. οὐδέν δλλο ἔσμεν φίλον γὰρ τοῦτο Μούσαις κ.τ.λ. The god of the theatre is treated with scant respect by his own chorus. Indeed, it seems clear that he is not identified with the Ἰακχος of the Mystae, inf. 316.

229. Bergk inserted μὲν after ἔστερξαν metri gratia. Fritzsch, regarding the whole passage 221—235 as the strophe, and from 226 as composed of dimeter trochaics, introduces some rather violent changes.

230. ὁ παιζῶν κ.τ.λ. ‘Who sports on the vocal reed,’ i.e. the Pan-pipe, σύργξ.

232. ὑπολύριον, ‘for the service of the lute.’ Fritzsch shows, in a long note, that the

ancient lute had a reed, for which in later times a piece of horn was substituted, perhaps as a ‘bridge’ to the strings.—ἐν λίμναις, ‘in watery places’ (generally).

237. ἴδιει, sudat. A rather anomalous verb, and of rare occurrence. In Pac. 85 the second ἴδης of the aorist is long, πρὶς δὲ ἴδης καὶ καταλόγης κ.τ.λ. In the epic it is short, ἴδιον ως ἐνήσα, Od. XX. 204.

243. ἥλάμεσθα. ‘we are wont to hop,’ Orest. 278, ποῖ ποῖ ποῖος ἥλάμεσθα δεμύλων ἄπο;—καὶ φλέω, in allusion to the Dionysus Φλέως, who had his temple in the Λίμναι. Hesych. Φλέω. Διονύσου λεπόν, where Φλέως, the genitive of Φλέως, is thought to be the true reading.

†πολυκολύμβοισι μέλεσιν,

245

ἡ Διὸς φεύγοντες ὅμβρον
ἔνυδρον ἐν βυθῷ χορείαν
αιόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.
βρεκεκεκὲξ κοάξ κοάξ.

250

ΔΙ. τοὐτὶ παρ' ὑμῶν λαμβάνω.

ΒΑ. δεινά τὰρ πεισόμεσθα.

ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι.

255

ΒΑ. βρεκεκεκὲξ κοάξ κοάξ.

ΔΙ. οἵμωξετ' οὐ γάρ μοι μέλει.

ΒΑ. ἀλλὰ μὴν κεκραξόμεσθά γ'
τόποσον ἡ φάρυγξ ἀν ἡμῶν

245. πολυκολυμβήσοις Fritzsch, on his own conjecture, which is very probable, as the metre of this verse halts. Reisig proposed μέλεσιν. So πολυτίκοις and πολυτικῆτοις inf. 324.

249. The dative seems to express the mode or instrument. ‘Una cum strepitu carentis bullentisque pluviae,’ Voss (ap. Bothe). The notion is that the singing of the frogs under water raised bubbles on the surface.

251. Some will think it better to read this verse interrogatively, with Bothe, ‘Am I to take *this* at your hands?’ The reply thus implies resistance to a threat to stop them. Mitchell renders it, ‘I take this hint,’ ‘learn this lesson from you,’ viz. that you shall not have your song all to yourselves. Perhaps, ‘I take this strain from you,’ which accordingly Dionysus repeats in a jeering tone. The reply is,

‘then we shall be hardly treated,’ viz. if you rob us. Meineke makes Dionysus repeat v. 250, ‘Croak, croak! Yes, that I borrow from you!’ So also after 261, where it much improves the force of Dionysus’ taunting reply. Fritzsch inserts the verse also after 256 and 265.

259. The reading of all the texts, δτόσον ἡ φάρυγξ ἀν ὑμῶν, appears to be solecistic, since the *ἀν* cannot, in the conjunctive construction, be separated from its relative. In Vesp. 565, ἔως ἀνών ἀν λοιση τόσιν ἐμοῖσιν, we should read ἔως ἀν λών ἀνισῶν κ.τ.λ. Here a slight and not improbable correction would be δτόσον (or δτον ἀν) ἡ φάρυγξ καθ' ὑμῶν κ.τ.λ., though it must be confessed that the plural ὑμῶν is against the tenor of the passage, Xanthias being now absent. On the other hand, ἡ φάρυγξ ἡμῶν is somewhat unusual for ἡμετέρα. Cf. 467, 473.

- χανδάνη δι' ἡμέρας 260
 βρεκεκεκέξ κοάξ κοάξ.
- ΔΙ. [βρεκεκεκέξ κοάξ κοάξ]
 τούτῳ γάρ οὐ νικήστε.
- ΒΑ. οὐδὲ μὴν ὑμᾶς σὺ πάντως.
- ΔΙ. [οὐδὲ μὴν ὑμεῖς γ' ἐμὲ]
 οὐδέποτε· κεκράξομαι γάρ,
 κάν με δῆ δι' ἡμέρας,
 [βρεκεκεκέξ κοάξ κοάξ,] 265
 ἔως ἀν ὑμῶν ἐπικρατήσω τοῦ κούξ,
 βρεκεκεκέξ κοάξ κοάξ.
 ἐμελλον ἄρα πάντειν ποθ' ὑμᾶς τοῦ κοάξ.
- ΧΑ. ω παύε παύε, παραβαλοῦ τῷ κωπίῳ.
 ἔκβαιν, ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δῆ τώβολώ.
- ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; η Ξανθία. 271
 ΞΑ. ιαῦ. ΔΙ. βάδιζε δεύρο. ΞΑ. χαῖρ', ω δέσποτα.
262. οὐ νικήστε. Equit. 276,
 δλλ' ἔαν μὲν τόνδε νικᾶς τῇ βοῦ,
 τήρελλος εἰ. See on 251 sup.
 Dionysus raises his voice higher
 and higher in shouting κοάξ.
 At last the frogs are fairly
 beaten, and suddenly dis-
 appear.
263. πάντως, 'do what you
 will,' 'come of it what may.'
 Bergk suspects we should read
 οὐδὲ μὴν ὑμεῖς σε πάντως, and he
 adds a verse on conjecture,
 [οὐδὲ μὴν ὑμεῖς γ' ἐμὲ] οὐδέποτε
 κ.τ.λ.
265. κάν με δῆ. Meineke
 has κάν δέρ. The MS. Rav.
 κάν με δῆ. In II. xviii. 100,
 ἐμεῖο δὲ δῆσεν ἀρῆς ἀλκτῆρα
 γενέσθαι.
267. έως ἀν κ.τ.λ. 'Till I
 have mastered (i.e. put down,
 or got the better of) that croak
 of yours.'—τῷ κοάξ Fritzsch,
 Bergk.
268. ἐμελλον δρα. 'I thought
- I should stop you at last from
 that quack! of yours.' Cf. Ach.
 347, ἐμελλον ἄρα πάντειν δι-
 σέλειν βοῦν, where βοῦν is put
 παρὰ προσδοκίαν for χέρας, 'to
 ask for quarter.' Vesp. 460,
 ἀρ' ἐμελλομέν ποθ' ὑμᾶς ἀποσ-
 βήσειν τῷ χρόνῳ.—The cry of
 the frogs, which has become
 fainter and fainter, now ceases
 altogether. There is some
 change in the scene, and Char-
 ron's boat approaches the bank.
 Dionysus, having paid his fare,
 first enquires for his slave. Cf.
 193—6.
270. τὸν ναῦλον. According
 to the Schol. this word was
 used in all the three genders.
271. η Ξανθία. 'Hi! Xan-
 thias!' As an interjection, η
 is not elsewhere used. The or-
 dinary reading, η Ξανθίας; 'Is
 that Xanthias?' seems unob-
 jectiveable. The best copies
 vary between the two.

- ΔΙ. τὸν ἐστι τάνταυθοῖ; ΕΑ. σκότος καὶ βόρβορος.
 ΔΙ. κατεῖδες οὖν που τοὺς πατραλοίας αὐτόθι
 καὶ τοὺς ἐπιόρκους, οὓς ἐλεγεν ἡμῖν; ΕΑ. σὺ
 δ' οὐ; 275
- ΔΙ. νὴ τὸν Ποσειδῶνα γωγε, καὶ νυνὶ γ' ὥρῳ.
 ἀγε δή, τί δρῶμεν; ΕΑ. προΐέναι βέλτιστα νῦν,
 ως οὗτος ὁ τόπος ἐστιν οὐ τὰ θηρία
 τὰ δεινά ἔφασκ' ἐκεῖνος. ΔΙ. ως οἰμώξεται.
 ἡλαζονεύεθ', ἵνα φοβηθείην ἐγώ, 280
 εἰδὼς με μάχιμον ὄντα, φιλοτιμούμενος.
 οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ως Ἡρακλῆς.
 ἐγὼ δέ γ' εὐξαίμην ἀνὴν ἐντυχεῖν τινι,
 λαβεῖν τὸν ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.
- ΕΑ. νὴ τὸν Δία· καὶ μὴν αἰσθάνομαι φόφου τινός.
 ΔΙ. ποῦ ποῦ στιν; ΕΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθε
 ἴθι. 286
- ΕΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νῦν ἴθι.
 ΕΑ. καὶ μὴν ὅρῳ νὴ τὸν Δία θηρίον μέγα.
 ΔΙ. ποιόν τι; ΕΑ. δεινόν παντοδαπὸν γοῦν γύγ-
 νεται*

274. ἐλεγεν, viz. Ἡρακλῆς.
 See 146—50.

275. καὶ νυν γε. Those present in the theatre before me.

277. προΐέναι. ‘To get on with our journey.’ This is slyly said to frighten Dionysus, who at first shows a little swagger, and asks ‘Who’s afraid?’

279. ἐκεῖνος. Young students should be taught that this pronoun never means ‘he,’ nor ἐκεῖνος simply ‘him.’ ‘That renowned hero,’ or ‘that host of ours in the other world.’ See sup. 69. Pac. 105, ἐρησόμενος ἐκεῖνος, viz. Zeus in the

world above.—οἰμώξεται, vapulabit, ‘he shall be beaten by me.’

280. ἐγὼ, emphatic; ‘he thought to frighten me, who am not so easily scared!'

281. φιλοτιμούμενος, ‘jealous of his own honour.’

282. οὐδὲν γάρ. Parodied from the Philoetes of Euripides (frag. 779 Dind.), οὐδὲν γάρ οὕτω γαῦρον ωτὸν ἀνήρ ἔφυ, ‘nothing like a man for conceit!’ Mitchell observes that γαῦρος and its derivatives are favourite words with Euripides, but not found in Aeschylus or Sophocles.

284. λαβεῖν κ.τ.λ. ‘To get a bit of fighting worth coming for.’

τότε μέν γε βοῦς, νυνὶ δὲ ὁρεύς, τότε δὲ αὐ²⁹⁰
γυνὴ

ώραιοτάτη τις. ΔΙ. ποῦ στι; φέρ' ἐπ' αὐτὴν ἵω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνὴ στιν, ἀλλ' ἥδη κύων.

ΔΙ. Ἐμπουσα τοῖνυν ἔστι. ΞΑ. πυρὶ γοῦν λάμ-
πεται

ἄπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν
ἔχει;

ΞΑ. νὴ τὸν Ποσειδῶνα, καὶ βολίτινον θάτερον, 295
σάφ' ἴσθι. ΔΙ. ποῦ δῆτ' ἀν τραποίμην; ΞΑ.
ποῖ δὲ ἐγώ;

ΔΙ. ἱερεῦ, διαφύλαξόν μ', ὦν ὡ σοι ξυμπότης.

ΞΑ. ἀπολούμεθ', ὀναξ Ἡράκλεις. ΔΙ. οὐ μὴ κα-
λεῖς μ',

ώνθρωφ', ἵκετεύω, μηδὲ κατερεῖς τοῦνομα.

ΞΑ. Διόνυσε τοῖνυν. ΔΙ. τοῦτ' ἔθ' ἥττον θατέρου.

ΞΑ. ἶθ' ἡπερ ἔρχει. δεῦρο δεῦρο, ὡ δέσποτα. 301

. 293. *Ἐμπουσα*. A spectre was supposed to be sent up by Hecate, who was said ἄνδρας τῶν νυκτιπόλων ἐφόδων, Eur. Ion 1050, and τέμπει φάματα Hel. 569, and to assume various forms, both human and animal. Eccl. 105, ‘*Ἐμπουσά τις ἐξ αἵματος φλύκταναν ἡμεραιόντα*’. The present passage is thought to be borrowed from Cratinus (Athen. xiii. 2, p. 566), οὐ φοδοδάκτυλος οὐσα, κατὰ τὸν Κρατίνον, ἀλλὰ βολίτινον ἔχων θάτερον σκέλος. For βόλιτος, ‘cow-dung,’ see Ach. 1026. The particular allusion is quite uncertain. Fritzsch, who compares Soph. El. 481, χαλκόπους Ἐρυνή, supposes the name *Ἐμπουσα* to mean ἡ ἐν ποδὶ χρω- μένη. See Hesych. in v. Similar spectral forms were *Λαμπα*,

Morpaw, used by nurses and mothers to frighten refractory children.

297. *ἱερεῦ*. Dionysus appeals to his own priest, who had a *προεδρία* in the theatre, for protection. ‘Get me safe through,’ he says, ‘that you and I may dine together again.’ It seems that he was expected to give the actors a dinner; see Ach. 1087, δ τοῦ Διονύσου γάρ σ’ *ἱερεὺς μεταπέμπεται*.

299. *κατερέῖς, μηνέσαις*, ‘don’t let them know my name.’ Dressed as Hercules, the timid god fears lest that character should bring him into trouble; and he would not be recognized as Dionysus because of his relation to the spirits as a Chthonian power.

- ΔΙ. τί δ' ἔστι; ΞΑ. θάρρει πάντ' ἀγαθὰ πεπρά-
γμεν,
ἔξεστι θ' ὥσπερ Ἡγέλοχος ἡμῶν λέγειν
ἐκ κυμάτων γὰρ αὐθις αὖ γαλῆν ὄρῳ.
ἡμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νὴ
τὸν Δλα. 305
- ΔΙ. κανθις κατόμοσον. ΞΑ. νὴ Δλ'. ΔΙ. ἔμοσον.
ΞΑ. νὴ Δλα.
- ΔΙ. οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἵδων
ΞΑ. ὃδι δὲ δεῖσας ὑπερεπυρρίασέ σου.
- ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
τὸν' αἰτιάσομαι θεῶν μ' ἀπολλύναι; 310
αιθέρα Διὸς δωμάτιον, ἦ χρόνου πόδα;
ΞΑ. οὗτος. ΔΙ. τὸ ἔστιν; ΞΑ. οὐ κατήκουσας;
ΔΙ. τίνος;
- ΞΑ. αὐλῶν πνοῆς. ΔΙ. ἔγωγε, καὶ δάδων γέ με
αὔρα τις εἰσέπνευσε μυστικωτάτη.

303. ὥσπερ Ἡγέλοχος, sc. Φλεξ. This actor, in reciting the verse in Eur. Orest. 279, which is here quoted, had pronounced *γαλῆν*, i.e. *γαλῆν*, 'a calm,' like *γαλῆν*, 'a cat,' or 'a weasel,' and was ridiculed accordingly. The circumstance is mentioned in the Scholia in both authors. It shows the subtleness of the Greek ear for tone and accent.

308. ὃδι, the *leper*s, who (the Schol. says) was *πυρρὸς καὶ φύσιν*, 'red-haired.' For the double sense, see sup. 153. Some give the verse to Dionysus, and read *μον* for *σον* or (Bergk) *σοῦ*. There is a play between the *ώχρὸν* of the one, and the *πυρρὸν* of the other. Cf. inf. 481. The sense is, 'if you looked ὠχρὸς, he looked

πυρρὸς; still more.'

311. *χρόνον πεῖσα*. See sup. 100. There is an allusion, as in Nub. *passim* and inf. 890—2, to the *κανά δαμόνια* which Socrates and Euripides were charged with introducing.

312. *οὐ κατήκουσα*; 'Don't you hear?' The sound of the *ἄνθες* is heard, indicating the approach (*πάροδος*) of the chorus of the *Mystae*. Torch-bearing, symbolical of element-worship, was an essential feature of the *Mysteries*, as in that of Demeter and Persephone. Similarly Cassandra in Eur. Tro. 348, and Theonoë in Hel. 865, come on the stage under religious enthusiasm, attended by and holding torches. In *εἰσέπνευσε* there seems a reference to incense, *θυώδη φλέγα*. See Aesch. Ag. 94.

ἀλλ' ἡρεμεὶ πτήξαντες ἀκροασθέθα. 315

ΧΟ. Ἱακχ', ὡς Ἱακχε.

Ἑακχ', ὡς Ἱακχε.

ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὡς δέσποοθ', οἱ μεμυημένοι
ἐνταῦθα που παιᾶνσιν, οὐδὲ ἔφραζε νῷν.
ἀδούσι γοῦν τὸν Ἱακχον. θντερ Διαγόρας. 320

ΔΙ. κάμοι δοκεῦσιν. ἡσυχίαν τοίνυν ἄγειν
βέλτιστόν ἔστιν, ὡς ἀν εἰδῶμεν σαφῶς.

ΧΟ. Ἱακχ', ὡς πολυτίμων ἐν ἔδραις ἐνθάδε ναίων,

316. *Ἱακχε*. The voices of the Chorus are heard, but their appearance in the *parodos* upon the orchestra takes place at 323. This form of the name was peculiar to the Mystic worship. Mitchell cites, with other passages, Herod. VIII. 65, *καὶ οἱ φαινοσθαι τὴν φωνὴν εἴναι τὸν μυστικὸν Ἱακχον*. Both words involve the same root *Fax* (*vae, vox*), but while Bacchus is the jolly wine-god, Iacchus is the Chthonian power, the *ῳδησθός* of Demeter, and the equivalent, in the Greek symbolism, to the Osiris in the element-worship of the Egyptians.

319. οὐδὲ ἔφραζε. See 158.

320. θντερ Διαγόρας. Whether this man was distinct from the atheistic philosopher of Melos, alluded to in Nub. 830, Σωκράτης δ Μῆλος, and mentioned in Av. 1072, and was the composer of dithyrambs contemporary with Simonides, Bacchylides, and Pindar, has been doubted, and the controversy has lately been renewed (Prof. Jebb, Reply to Prof. Mahaffy, p. 25). The philosopher was more probably a different person and of later date, imbued with the materialistic teaching of Democritus and Anaxagoras. In the pre-

sent passage the poet is probably meant, with a satirical allusion to his frequent mention of Dionysus in his dithyrambic poems, or, as Mitchell thinks, his repetitions and reduplications, like *Ἱακχ'* ὡς *Ἱακχε*. If this be the case, there need be no reference to the misbelief alleged against the other Diagoras in respect of the Mysterteries.

324. The Chorus, in the *Ionic a minore* metre, which seems specially suited to a religious address (see Eur. Bacch. 60 and 370 seqq.), invoke the presence of the god with his votaries and call upon him to join in the sacred dance. The antistrophe occurs at 340. From v. 157 Fritsch infers that both sexes (in dress at least) were represented in this opening ode. The reading of this and the antistrophic verse is very doubtful. Fritsch and Meineke here have *Ἱακχ'* ὡς πολυτίμων ἐν ἔδραις ἐνθάδε ναίων, *Ἱακχε* (the last word added by Fritsch from one MS.), and in 340 ἔγειρε φλογέας λαμπάδας ἐν χεροῖ γὰρ ἡκει τυδσσων. Bergk, ἐν χεροῖ [τυδσσων] γὰρ ἡκει, regarding the accusative as depending on *ἡκει*, and rejecting *τυδσσων* as a gloss.

"Ιακχ̄, ω "Ιακχε,
325

έλθε τόνδ̄ ἀνὰ λειμῶνα χορεύσων,

ὅστιος ἐς θιασώτας,

πολύκαρπον μὲν τιάσσον

περὶ κρατὶ σφ̄ βρύοντα

στέφανον μύρτων θρασεῖ δ' ἔγκατακροίων 330

ποδὶ τὰν ἀκόλαστουν

φιλοπαίγμονα τιμάν,

χαρίτων πλεῖστον ἔχουσαν μέρος, ἀγνάν, ἵεραν
336

ὅσιοις μύσταις χορείαν.

ΞΑ. ω πότυνα πολυτίμηπτε Δήμητρος κόρη,

ώς ήδύ μοι προσέπνευσε χορείαν κρεῶν.

ΔΙ. οὐκον ἀτρέμι' ἔξει, ἦ τι καὶ χορδῆς λάβης;

Meineke suggests ἔγειρον φλογέας λαμπάδας ἐν χεριν γάρ ηκει. The verse is in some way interpolated; the most probable correction is that given in the text, ἔγειρον for ἔγειρε, and omitting γάρ ηκει (al. ηκει), with Hermann's πολυμήτρος for πολυμητρος in 323.

326. τόνδ̄ ἀνὰ λειμῶνα. The orchestra is meant. So in Aesch. Suppl. 508 it represents a sacred τέμενος, and the King says to the Chorus, λεντὸν κατ' Οὔτος νῦν ἀστράφειν τέλε.

328. τιάσσον. Eur. Bacch. 552, μόδε χρησῶντα τιάσσοντα θύρον κατ' Ολυμπον.—βρύοντα, construe with μύρτων, 'loaded with myrtle-berries.' Soph. Oed. Col. 16, χώρος—βρύον δόφρη, δλαλα, δυπέλου. The myrtle was the sacred plant with the worshippers at the Mysteries. Perhaps the berries were symbolical of fertility, or they were more sought after, as we prefer holly or mistletoe with plenty of berries.

330. ἔγκατακροίων. 'Keeping-time with bold step to the free and sportive rite.' Cf. 374—6.

335. Fritschoh regards λεπάν as a gloss, and reads, "certa proponendum emendatione," as he says, ἀγνάν δολοι δια μέντασι χορεαν. (μερὰ μ. Mein.) The simple dative will mean 'held sacred by the holy devotees.'

337. Xanthias, whose interest is centered on the prospect of good cheer, exclaims, 'What a nice whiff of roast pork reached my nostrils!' A young pig was sacrificed at the Mysteries, Ach. 764, Pac. 375. The construction is the same as ήδυ δύειν τινός (Pac. 525, οἷον δέ τινει, ω ήδυ κατὰ τῆς καρδιας), and the subject to προσέπνευσε, unless it be taken as an indefinite neuter, is χορεα.

339. οὐκον κ.τ.λ. 'Then keep quiet, and perhaps you will get a bit of the tripe.' The poorer persons who attended the sacrifices, and were called

ΧΟ. ἐγείρουν φλοιγέας λαμπάδας ἐν χερσὶ [γὰρ ἦκει]	
τινάσσων	340
^{Ίακχ,} ὡς ^{Ίακχε,}	
νυκτέρου τελετῆς φωσφόρος ἀστήρ.	
φλογὴ φέγγεται δὲ λειμῶν	
γόνυ πάλλεται γερόντων	345
ἀποσείονται δὲ λύπας	
χρονίους τ' ἔτῶν παλαιῶν ἐνιαυτούς,	
ἱερᾶς ὑπὸ τιμᾶς.	
σὺ δὲ λαμπάδι φέγγων	350
προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον	
χοροποιόν, μάκαρ, ἥβαν.	
εὐφημεῖν χρὴ καξίστασθαι τοὺς ἡμετέροισι χο-	
ροῖσιν	
ὅστις ἄπειρος τοιῶνδε λόγων, ἡ γυνώμη μὴ	
καθαρεύει,	355

βωμολόχοι, expected a piece of the inferior meat to be tossed to them. It was the only way by which the poorer classes obtained meat at all. But *χορδὴ* here perhaps implies something better than the mere refuse, *τὸν ἀργελόφους*, Vesp. 672.

340. See sup. 324.

342. *ἀστήρ.* He was worshipped as *χοραγὸς ἀστρων*, i.e. as a sun-god, Soph. Ant. 1147.

344. Fritsch reads *φλέγεται* δη *φλογὴ λειμῶν*, after Hermann, *φλέγεται* being the reading of good MSS.

345. *πάλλεται*, 'moves nimbly.' One of the attributes of the god who was *dei καλὸς καὶ dei νέος*, was to infuse youth and vigour into his aged votaries, as into Cadmus and Teiresias, Bacch. 194. Cf. inf. 400.

351. *προβάδην*, 'with the processional step,' which was technically called *προβάλλειν, incedere*.—*ἔλειον δάπεδον*, i.e. to *Δίμαι*, sup. 217. The god is invoked as the leader of the band, as in Bacch. 141, δ' ὁ δ'*ἔξαρχος Βρόμιος, εὐκαὶ*.

353. The Chorus, having now advanced to the centre of the orchestra, call upon the uninitiated to make room for the sacred procession. Compare Ach. 237, Nub. 263, Equit. 1316; and for *ἔξιστασθαι, via cedere*, 'to stand out of the way for a person approaching,' Ach. 617. Ibid. 239, *δένρῳ πᾶς ἔκποδῶν*.

355. *τοιῶνδε λόγων*. Under pretence of alluding to the Mysteries, the poet gives utterance to the political remarks which follow. That this is a true *parabasis*, though deficient

ἡ γενναίων ὅργια Μουσῶν μήτ' εἶδεν μήτ' ἔχό-
ρευσεν,
μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακ-
χεῖν ἐτελέσθη,
ἢ βωμολόχοις ἔπεσιν χαίρει, μὴν καιρῷ
τούτῳ ποιοῦσιν,
ἢ στάσιν ἔχθραν μὴ καταλύει, μηδὲ εὔκολός
ἔστι πολίταις,
ἀλλ' ἀνεγείρει καὶ ριπίζει, κερδῶν ἴδιων ἐπι-
θυμῶν, 360
ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωρο-
δοκεῖται,

in some of the usual parts, is Mitchell's opinion. It is resumed, in fact, inf. 674. Fritzsch assigns the anapaests to the person of the *Iēpevs*, "hierophanta, Cereris sacerdos." The point of the opening passage is to satirize Cratinus as a composer of dithyrambs.

356. *Mouσῶν*. By a slight change from *μνωτῶν* (as sup. 191 *κρέων* for *ρεκρῶν*) he introduces allusions to the stage, inf. 367.—*ἔχθρευσεν*, *choro celebravit*, not unfrequently takes an accusative even of the person.

357. *Kratínovou*. 'The Bacchic (or drunken) orgies of Cratinus' are again put *τῷν ὑπόνοιαν* for *Διονύσου* *ὅργια*, and *ταυροφάγου* is either a real epithet of the god, or a slight change from *ταυρομόρφου*. See Eur. Bacch. 920—2. Fritzsch regards the epithet as referring to some success of Cratinus as a writer of dithyrambs, the prize for which was an ox. For Cratinus, who had now been many years dead, see Pac.

700, compared with Ach. 1172, Equit. 400, 523 seqq. The general sense is, that all who are enemies of their country, and those who know nothing of the comic stage and its prerogatives of free-speaking, are not now invited to take part in the counsels of the poet.

358. The simplest explanation of this obscure verse is, 'Or who takes pleasure in scurilous words which exercise this (i.e. scurrility) not in season.' Cf. Pac. 748, *τοιαῦτ' ἀφελῶν κακὰ καὶ φόρτος καὶ βωμολοχεύματ' ἀγεννῆ*. There is probably an allusion to the *χλευσμός*, or licensed fun and bantering at the bacchic festivals, inf. 405—7.

360. *ριπίζει*, 'fans into flame,' sc. *τῇσι στάσιν*. See Ach. 663, 888. The allusion is probably to Alcibiades, who now as ever was scheming and intriguing against the interests of his country; cf. 1422.—*κερδῶν ἰδίων*, of. Thesm. 360, *κερδῶν εὐεκ' ἐπιβλαβηγ*.

361. *καταδωροδοκεῖται*, 'has

ἡ προδίδωσιν φρεύριον ἡ ναῦς, ἡ τάπόρρητ[’]
ἀποπέμπει
ἐξ Αἰγίνης, Θερυκίων ὅν, εἰκοστολόγος κακο-
δαίμων,
ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπουν εἰς
Ἐπίδαυρον,
ἡ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέ-
χειν τινὰ πείθει, 365
ἡ κατατίλθει τῶν Ἐκαταλόν, κυκλίοισι χοροῖσιν
ὑπάδων,
ἡ τοὺς μισθοὺς τῶν ποιητῶν ρήτωρ ὃν εἴτ[’]
ἀποτρώγει,

his honesty bribed away,' or 'bribed out of him.' The word *κατά* has the same sense as in *καταχρίσσωμι*, *καταπροδέναι*, *καταχθέαι*, 'to use up,' &c.

362. *τάπόρρητα*, 'contraband goods.' So in Equit. 282, ἐξ-γων γε τάπόρρητα. The word seems chosen as applicable to the character of the speakers as *μυσταί*. See Thesm. 363, *τάπόρρητά τε τῶν ἔχθρος τοῖς θμετέροις λέγουσα*.

363. *Θερυκίων*. Cf. 381. He appears to have been a collector of the five-per-cent. duty on all import-goods, imposed by the Athenians in lieu of the *φόρος* on the tributary states, Thuc. vii. 28. Mr Cox (Hist. Gr. ii. p. 426) doubts if the change was systematically carried out. Schol. οὐτοις τεξίλαρχος ἦν τοῖς Πελο-ποννησιακοῖς τῶν Ἀθηναίων, οὐ ποτεσσαράς ἔκειμε τοῖς δεκταδλοῖς· θεον γρασθεῖς ἐκωμψθεῖτο ἐπὶ προ-δοσίᾳ. As Aegina "lay more conveniently for clandestine exportation than Athens, much contraband trade in conse-
quence took place there." Mit-

chell. Residing at Aegina, he seems to have used his opportunities for sending war-supplies to the enemy at Epidaurus. See Thuc. viii. 3.—*ἀσκώματα*, see Ach. 97; perhaps the leather flaps that covered the oar-holes of the *θαλαΐται*.

365. *πείθει*. This probably alludes to the intrigues of Alcibiades with Cyrus and Tissaphernes in favour of the Laodamionians, so frequently described in Thuc. viii. See Cox, Hist. ii. pp. 527—34.

366. *κατατίλη*, 'commits any nuisance in chapels of Hecate.' Some such irreverence was charged against Cinesias. See sup. 153, Vesp. 394, inf. 1437, Ecol. 330, οὗτοι τον Κυνηγίας συν κατατείληκέν ποθεν;

367. *τοὺς μισθούς*. Fritsch, with one of the scholiasts, refers this to one Archinus (*Ἀρχίνος*), who had the charge of the public treasury, and (perhaps from motives of economy) reduced the pay of the comic actors. (*τὸν μισθὸν τῶν κωμῳ-δῶν*, Schol.) The same com-

κωμῳδηθεὶς ἐν ταῖς πατρίσις τελεταῖς ταῖς τοῦ
Διονύσου
τούτοις αὐδῷ καῦθις ἀπαυδῷ καῦθις τὰ τρίτον
μάλ' ἀπαυδῷ
ἔξιστασθαι μύσταισι χοροῖς ὑμεῖς δ' ἀνε-
γείρετε μολπὴν 370
καὶ πανυχίδας τὰς ἡμετέρας, αἱ τῇδε πρέ-
πουσιν ἔορτῆ,
χώρει νῦν πᾶς ἀνδρεῶς
εἰς τὸν εὐανθεῖν κόλπους.
λειμώνων ἔγκρούών
κάπισκάπτων
καὶ παιζων καὶ χλευάζων, 375

plaint seems to have been brought against his colleague Agyrrhius. This Agyrrhius (sup. 140) seems to have resented some attack made on him in comedy by curtailing the fee allowed to comic poets towards the expenses of the exhibitions, which, as in the case of the trierarchies, did not fall wholly on the choragus. The words *ῥήτωρ ἀντὶ ἀντράγει* should mean ‘though a public speaker, still he nibbles from their pay,’ as if he was bound to support them. Apparently the joke consists in this; ‘he had been abused, and then he goes and stops the pay, through his influence with the people in assembly.’ Whether *παιγνῶν* here refers to the poets or to the actors is perhaps uncertain. The latter may be defended by *τριγωδίαν ταῦτα*, applied by Dicaeopolis to himself in Ach.

499.

369. The *μδλα* is to be construed with *αὐθις*, as is shown

by the familiar combination *μάλ' αὐθις*. The use of the singular, *ἀπαυδῷ*, shows that the preceding *ἐπιφρημάτιον* was delivered by the *ἡγεμών*. The rest of the Chorus are now called upon to recite a dancing-tune (*μολπὴ*), which is in a metre frequently used by Euripides, anapaestic dimeter, often catalectic, composed entirely of spondees. Meineke reads *τοισθ'* *ἀπαυδῷ*, the MSS. giving *τούτοις* *ἀπαυδῷ*. Compare 366.

371. Meineke reads *κατὰ πανυχίδας τὰς ἡμετέρας καὶ τῇδε πρέπουσαν ἔορτῆ*, the last part of the verse from Hamaker.

376. καὶ χλευάζων. The *χλευασμός*, or practical joking (‘chaffing’), was part of the rite, and was supposed to have been introduced to cheer Demeter when grieving for the loss of her daughter. See the Homeric Hymn to Demeter, 202. Diodor. Sic. v. 4. The procession along the sacred road from Athens to Eleusis (see Wordsworth's

*Ιακχε φιλοχορευτά, συμπρόπεμπέ με.
σὺ γάρ κατεσχίσω μὲν ἐπὶ γέλωτι
κάπ’ εὐτελεῖα τὸν τε σανδαλίσκον
καὶ τὸ ράκος, καξεῦρες ὥστ'
ἀζημίους παιζεῖν τε καὶ χορεύειν.

*Ιακχε φιλοχορευτά, συμπρόπεμπέ με.
καὶ γὰρ παραβλέψας τι μειρακίσκης
νῦν δὴ κατέδον, καὶ μάλ’ εὐπρεσώπουν,
συμπαιστρίας, χιτωνίου
παραρραγέντος τιθίον προκύψαν.

*Ιακχε φιλοχορευτά, συμπρόπεμπέ με.

ΔΙ. ἔγὼ δὲί πως φιλακόλουθός εἰμι καὶ μετ'
αὐτῆς
παιζεῖν χορεύειν βούλομαι. ΞΑ. κάγαγε πρός.

404. *κατεσχίσω*. This is commonly explained, ‘For it is you who cause the tearing and rending of the sandal and the old garment by way of a cheap joke.’—ἐπ’ εὐτελεῖα, lit. ‘with a view to cheapness,’ ‘with a regard for thrift,’ i.e. so as to cause no serious loss. Cf. Av. 805, *εἰς εὐέλεαν χηρὶ συγγεγραμμένῳ*. But Fritzsch renders it, “*tu enim nos risus parsimoniæque causa et scisso calceo et scissa veste uti in Eleusiniis jussisti.*” He refers to Hesych. in *σχῆτος χιτών*, who describes it as ‘a kind of women’s open shift, fastened in front with a brooch.’ This will explain *παραρραγέντος* in 412. The allusion, he thinks, is to the cheap and ordinary clothing worn by the pilgrims. It does not appear certain whether the *χλευασμός* was confined solely to verbal banterings, or was extended to sportive action. It may be that in the procession

those who intended to ‘go in for the fun’ wore clothes which were old and of little value if torn to pieces. To this *ἀζημίους* may also refer, unless we suppose there is a reference to the *δικη αἰκλας* or *κακτηρίας* which might follow ordinary assaults and banterings. The personal attacks that follow show the degree of licence that was assumed on these occasions.

ib. The Rav. MS. gives *κατασχίων μὲν* and *ἔξειρες*, whence Kock ingeniously reads *κατασχισμένος*—*ἔξηρες*, and Meineke adopts this. The indicative however seems better to express custom than the participle.

414. 5. “*Fortasse choro sunt tribuendi,*” Bergk. Fritzsch, who regards this couplet as antistrophic to 395, 6, assigns it to the bearer of the torch in the procession (*λεπτός*), and to Dionysus, reading *φιλακόλουθος ἀν.*, *μετ’ αὐτῆς*, and ΔΙΟ. πρὸς δὲ κάν έγαγε, sc. βουλοίμην.

XO. βούλεσθε δῆτα κοινῆ

416

σκάψωμεν Ἀρχέδημον;

ὅς ἐπτέτης ὡν οὐκ ἔφυσε φράτερας,

νυνὶ δὲ δημαγωγεῖ

ἐν τοῖς ἄνω νεκροῖσι,

κάστιν τὰ πρώτα τῆς ἐκεί μοχθηρίας.

420

τὸν Κλεισθένους δὲ ἀσύνῳ

417. Ἀρχέδημον. A demagogue and (like Cleophon inf. 680) a *ξένος*, who though long (perhaps ἐπτέτης) resident at Athens had not been enrolled as a citizen. For this privilege could be obtained by aliens either by a vote of the people or, in some cases, by purchase (Cox, Hist. Gr. I. p. 224). He was one of the orators who brought to trial the generals after the sea-fight at the Arginusae (*ibid.* Vol. II. p. 553). Dr Holden (Onomast. in v.) refers to Xen. Hellenn. I. 7, 2, Mem. II. 9, 4, and Lysias, contr. Alcibiad. I. 25, where, as inf. 588, he is called Ἀρχέδημος δὲ γλάρων. Süvern on the Clouds (p. 147, Hamilton) remarks that this epithet is often applied to the politically purblind.

417. MSS. φράτερας. Cobet, Var. Lect. p. 350, contends that the older form is φράτερας, which he would everywhere restore in Aristophanes; so too Meineke. The Chorus should have said δδόντες, in allusion to the second teeth of children at the talking age, φραστήρες, and the early age at which enrolment into the φρατραι usually took place. See Ach. 140. Herod. II. 68, γλώσσαν δὲ μόνον θηρίων οὐκ ἔφυσε (κροκόδελος).

420. νεκροῖσι. The Mystæ,

as enjoying a happier existence, call the poor mortals in the upper world at Athens the real 'Dead,' especially in their present political troubles. Fritzsch explains, ἐν τοῖς δύω δημαγωγεῖ νεκροῖσι, "inter vivos mortuorum demagogus atque patronus est," and he refers it to his zeal in demanding vengeance for those drowned at the battle of the Arginusæ.

421. τὰ πρώτα, 'at the head of the villainy there.' Schol. ἀντὶ τοῦ εἰπεῖν δημαγωγίας ἡ τολμεία. Eur. Orest. 1246, Μυκηνίδες, δὲ φλαι, τὰ πρώτα κατὰ Πελασγῶν ἔδος Ἀργείων.

422. τὸν Κλεισθένους. If this is the same Cleisthenes as in Ach. 118, he would seem to have enjoyed a long reputation for the most discreditable profligacy. See sup. 48. There is an evident play on βινέν and Σεβίνος who is perhaps the same as Σαβάζιον in Vesp. 10, a Phrygian name of Dionysus. Similar allusions to the Διόνυσος Φλέως (Hesych, in v.) and to deme Ἀνδριλυστος occur in the epithet in 427. See also Eccl. 979, 80.—ἐν ταῖς ταφαῖς, 'at the burial-place (the Ceramicus) of his father Cleisthenes,' who seems to have been interred there at the public expense (Fritzsch). His tearing of the hair and rending of the face or

ἐν ταῖς ταφαῖσι πρωκτὸν
 τὴλλειν ἑαυτοῦ καὶ σπαράγγειν τὰς γνάθους·
 κάκόπτετ' ἐγκεκυφώσ,425
 κάκλας, κάκεκράγει
 Σεβίνον, ὅστις ἔστιν ἀναφλύστιος.
 καὶ Καλλίαν γέ φασι
 τοῦτον τὸν Ἰπποθίνου
 κύσθου λεοντῆν ναυμαχεῖν ἐνημμένον.430

- ΔΙ. ἔχοιτ' ἀν οὐν φράσαι νῷν
 Πλούτων' ὅπου 'νθάδ' οἰκεῖ;
 ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.435
 ΧΟ. μηδὲν μακρὰν ἀπέλθης,
 μηδ' αὐθὶς ἐπανέρη με,
 ἀλλ' ἵσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.
 ΔΙ. αἴροι' ἀν αὐθὶς, ω̄ παῖ.
 ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα;
 ἀλλ' ἡ Δίὸς Κόρυνθος ἐν τοῖς στρώμασιν;

pulling at the whiskers may be meant, *παριλλεσθαι* Ach. 31. Hamaker's conjecture, quoted by Meineke, is very ingenious, Σεβίνος οὐκέτ' ἔστιν ἀναδίνστιος, these words being the supposed burden of his dirge.

428. Καλλίαν. From Av. 282, ὥσπερ εἰ λέγεις Ἰππόνικος Καλλίλιον καὶ Ἰππονίκου Καλλίλας, it may be inferred that there were grandsons and granddaughters of these names surviving at that period (414 B. C.); and Dr Holden (Onomast. in *Ιππόνικος*) distinguishes not less than six of one name or the other who succeeded each other, from the first Callias mentioned in Herod. vi. 121, as the son of Phaenippus. Of this Callias, who was famous rather for his wealth than for political or mili-

tary skill, Dr Holden (Onom. in v.) has collected many facts, especially from the Symposium of Xenophon, where he is repeatedly mentioned. Fritsch, from the Schol., remarks that as Hippocrates was a man of good repute, the word substituted for that name designates the vices of Callias. From the words *ναυμαχεῖν*, and the mock allusion to Hercules in his lion-skin, it would seem that he was present in the fight at the Arginusae. Perhaps he wore some kind of fur dress that was ridiculed as effeminate. See 501.

439. Δίὸς Κόρυνθος. A proverb for a stale story, occurring in Pind. Nem. vii. ult. It was said to have been told the Megarians, when about to

XO.	χωρεύτε	440
	νῦν ἵερὸν ἀνὰ κύκλου θεᾶς, ἀνθοφόρον ἀν' ἄλσος παῖζοντες οἱς μετουσίᾳ θεοφίλοις ἑορτῆς.	
	ἔγώ δὲ σὺν ταῖσιν κόραις εἴμι καὶ γυναιξίν, 444 οὐ πανυπέξουσι θεᾶ, φέγγος ἵερὸν οἰσων.	
	χωρῶμεν ἐς πολυρρόδους 448	
	λειμῶνας ἀνθεμώδεις, τὸν ἡμέτερον τρόπουν, 450 τόν καλλιχορώτατον, παῖζοντες, δὲ δλβιαι	
	Μοῖραι ξυνάγουσιν. μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἵλαρόν ἔστιν, ὅσιοι μεμυήμεθ' εὐ-	455

revolt from Corinth, that the sacred city of Zeus would not tolerate their conduct. Thus, says the Schol., the Corinthian herald was nicknamed by them δ *Διός Κέρυνθος*. See Eccles. 828, Nub. 710. Fritsch supposes that some kind of trademark was affixed to Corinthian manufactures, which he shows from Athen. I. p. 27 D to have been held in repute.

440—5. These verses, which Bergk gives to the Chorus, Fritsch assigns to the *tepeis*, as sup. 414. Certainly this better suits ἔγώ in 444.

441. *κύκλον*. Perhaps the circular area set apart for the dances round the altar, hence called *κύκλοι χοροί* in the performance of dithyrambs. Av. 1379, τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλου κυκλεῖς; Thesm. 941, ἀγέ ἐς κύκλου χειρὶ σύναπτε χεῖρα. But Fritsch contends that the *περίβολος* is meant, the enclosure of the sacred *τέμενος* at

Eleusis, comparing Pollux I. 10, καὶ ὁ περὶ αὐτὰ (τὰ ἄλση) κύκλος, *περίβολος*. Thus ἄν· ἄλσος is merely exegetic of κύκλον.

443. *οἱς μετουσίᾳ*, i. e. the *ωσταί* who alone have a right to take part in the dance.

444. ἔγώ δέ. Spoken by the leader, who represents the *ξεπ. χορος* of the dance.

453. *ξυνάγουσιν, concelebrant,* ‘assist in conducting.’ ‘Sensus est; quam choream felici fato instituimus.’ Bothe. For Μοῖραι Meineke proposes Μενται or Ήραι.

454. *μόνοις ἡμῖν κ.τ.λ.* Here we have a close approximation to our ideas of heaven as a reward for virtue in this life, and of light being vouchsafed to the better spirits in the other world. There is a similar idea in Eur. Alcest. 1003. For *ἐνσεβεῖν περὶ ξένους* see sup. 147.—*ἴδιωτας*, i. e. *δοτούς*. Hesych. *ἴδιωται*. *πολιταῖς*.

σεβῆ τε διήγομεν
τρύπου περὶ τοὺς ξένους
καὶ τοὺς ἴδιώτας.

- ΔΙ. ἄγε δὴ τίνα τρόπου τὴν θύραν κόψω; τίνα; 460
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;
ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ φεῦσαι τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχαν.
ΔΙ. πᾶι πᾶι. ΑΙ. τίς οὐτος; ΔΙ. Ἡρακλῆς ὁ καρ-
τερός.
ΑΙ. ὡ βδελυρὲ κάναισχυντε καὶ τολμηρὲ σὺ 465
καὶ μιαρὲ καὶ παμμίαρε καὶ μαρώτατε,
ὅς τὸν κύν' ἡμῶν ἔξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων κάπαδρὰς φόρου λαβών,
δὲν ἐγὼ φύλαττον. ἀλλὰ νῦν ἔχει μέσος
τοῖα Στυγός σε μελανοκάρδιος πέτρα 470

460. In this very lively scene Dionysus begins with a good deal of assumed brag and bravery and ends with cowardice and disgrace. He is as much frightened by the looks and the threats of Judge Aeacus, (who now acts as porter at Pluto's palace,) as Trygaeus is by those of Πλέιμος and Hermes in Pac. 193, 233.

462. οὐ μὴ κ.τ.λ. Cf. 202. 'Don't stand there loitering, but put your knuckles into the door, with a spirit as well as a dress and manner that resemble Hercules.' Dionysus is evidently a little timid, and perhaps he gives a faint tap. The query *rū oīros* is given from within. The moment he hears it is *Hercules*. Aeacus bounces out and hurls a volley of threats at his head. Dionysus is 'shut up' at once. For γένσαι Bergk reads γένσαι (the imperative).

MS. Rav. γείση.

465, b. This complet occurs Pac. 182, 3.

468. *δηγώω*, 'throttling him,' 'holding him by the throat.' Aeacus says 'our dog,' because, as Fritzsch remarks, Aeacus and Cerberus are represented as joint guardians of Pluto's domain.—*ἀνοδῆς*, 'going off like a thieving slave.'—*οὐν* ἐγὼ κ.τ.λ., he makes it a personal insult and offence.

470. *μελανοκάρδιες πέτρα*. Black basalt, which the Greeks and Romans called *adamant*, and from its Plutonic origin regarded as the material prevalent in the world below, where "non exortato stant adamante viae," Propert. v. 11, 5; Lucret. II. 447, 'adamantine saxe.' The passage is mock-tragic, and doubtless delivered *ἀπνευστῇ*, with a volubility which is too much for the feeble heart of

'Αχερόντιος τε σκόπελος αίματοσταγής
φρουρούσι, Κωκυτοῦ τε περιόρομοι κύνες,
'Εχιδνά θ' ἐκατογκέφαλος, ἢ τὰ σπλάγχνα σου
διασπαράξει, πνευμόνιν τ' ἀνθάψεται
Ταρτησία μύρανε τῷ μεφρῷ δέ σου 475
αὐτοῖσιν ἐντέροισιν γήματομένω
διασπάσωται Γοργόνες Τιθράσται,
ἔφ' ἂς ἔγω δρομαῖον δρυμήσω πόδα.

ΞΑ. οὗτος, τὸ δέδρακας; ΔΙ. ἐγκέχοδα· κάλει θεόν.
ΞΑ. ω̄ καταγέλαστ', οὔκονν ἀναστήσει ταχὺ 480
πρὶν τινά σ' ἰδεῖν ἀλλότριαν; ΔΙ. ἀλλ' ὠρακιώ.

Dionysus. The Schol. says there is a parody on the Theseus of Euripides (frag. 387, 8).

472. κύνες, i.e. the Furies, who are often so called in tragedy.

473—6. στλάγχνα are the large organs (heart and liver), ἔντερα the entrails. Hence Aesch. Ag. 1221, σὺν ἔντεροις τε στλάγχνῃ, ἐποκτιστον γένους.

475. Ταρτησία. Tartessus was, like the river Eridanus, more mythical than real. It was supposed to be a city in the far west, in Spain or Portugal, and one of the descents into the nether world. Fritzschi with a Paris MS. gives Ταρτροία.

477. Τιθράσται. A deme of the Aegeid tribe was called Τιθράσ. Possibly the inhabitants had some physical or moral characteristic, ugliness or (Schol.) ψωρητα, which gave them the sobriquet of 'Gorgons.' Or it may be that some of the grotesque sculptures called Γόργονεις τύποι in Aesch. Eum. 49, were shown in the neighbourhood of the deme. "Tragicae

dictioni Γοργόνες Διβυστικαι substituitur comicis Γοργόνες Τιθράσται," Fritzschi; who remarks that Plathane and her companion are the 'Gorgons' meant.

478. ἔφ' ds. 'And I am off to fetch them as fast as I can go.' (Exit Aeacus.)

479. καλει θεόν. This was a bacchic formula uttered by the torch-bearer in sacred processions, whereupon the people called out Σεμελή! Ιαχε, τλουτόροτα (Schol.). The god invoking himself (or his congener Iacchus) for aid in his sore distress, is like the appeal to his priest to save him, sup. 297. Fritzschi contends that the meaning is μονίνα aliquem dēnam, 'name some god (e.g. Απόλλων οὐαρόπωνος) to whom our prayers for deliverance may be specially addressed.'

481. ὠρακιώ. The same word as ὠραία, sup. 307, with the epiphet transferred, as in ξένοι from ξένοι. See Pae. 702. Hesych. σκοτοῦσθαι μενδ. ὠρακεῖσθαι η καλ ιδρωτος.

ἀλλ’ οἰσε πρὸς τὴν καρδίαν μου σπογγιάν.

- ΞΑ. ἵδον λαβέ. προσθοῦ. ποὺ' στιν; ὡ χρυσοῖ θεοῖ,
ἐνταῦθ' ἔχεις τὴν καρδίαν; ΔΙ. δείσασα γὰρ
εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν. 485

- ΞΑ. ὡ δειλότατε θεῶν σὺ κάνθρώπων. ΔΙ. ἐγώ;
πῶς δειλός, ὅστις σπογγιάν ἥτησά σε;
οἴκουν ἔτερός γ' ἀν εὐργάσατ' αἰνήρ. ΞΑ. ἀλ-
λὰ τί;

- ΔΙ. κατέκειτ' ἀν ὁσφραινόμενος, εἴπερ δειλὸς ἦν·
ἐγὼ δ' ἀνέστην καὶ προσέτ' ἀπεψησάμην. 490

- ΞΑ. ἀνδρεῖνά γ', ω Πόσειδον. ΔΙ. οἴμαι νὴ Δία.
σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ρημάτων
καὶ τὰς ἀπειλάς; ΞΑ. οὐ μὰ Δλ' οὐδὲ ἐφρόν-
τισα.

- ΔΙ. οἴθι νῦν, ἐπειδὴ ληματιᾶς κάνδρείος εἶ,
σὺ μὲν γενού' γώ, τὸ ρόπαλον τοντὶ λαβὼν 495
καὶ τὴν λεοντῆν, εἴπερ ἀφοβόσπλαγχνος εἶ·
ἐγὼ δ' ἔσομαί σοι σκευοφόρος ἐν τῷ μέρει.

- ΞΑ. φέρε δὴ ταχέως αὐτ'. οὐ γὰρ ἀλλὰ πειστέον·
καὶ βλέψου εἰς τὸν Ἡρακλειοξανθίαν,
εἰ δειλὸς ἔσομαι καὶ κατὰ σὲ τὸ λῆμ' ἔχων. 500

- ΔΙ. μὰ Δλ' ἀλλ' ἀληθῶς οὐκ Μελίτης μαστυγίας.

482. οἰσε. See Ach. 1122.

483. χρυσοῦ. Most editors take this as a commonplace, 'precious,' πολυτίκητοι. But see Ach. 82, κάκεξεν δέκτῳ μῆνας ἐπὶ χρυσῶν δρῶν. In this verse Meineke and Fritzsch, with the Schol., give the words ποὺ' στιν; to Dionysus, while Bothe assigns to him προσθοῦ.

488. MS. Ven. οὐκ ἀν ἔτερος ταῦτ' (γ' αὐτ' R.). Meineke reads οὐκ ἀν ἔτερος γ' αὐτ'. Perhaps, οὐτάν ἔτερος γ' αὐτ'. But οὐκοῦν—γε is often the same as

οὐ γοῦν.

490. ἀνέστην. Fritzsch well compares Nub. 127, ἀλλ' οὐδὲ ἐγὼ μέντοι πεσών γε πελσομαί.

494. ληματιᾶς κάνδρείος Meineke with Bentley and var. lect. ap. Schol.

501. οὐν Μελίτης. Hercules was the patron-god of the deme or district of Athens called Μελίτη, and is said to have had a special cultus there, where the temple of Theseus still stands. It was also the residence of Callias the son of Hip-

φέρε νυν, ἐγώ τὰ στρώματ' αἴρωμαι ταδί.

- ΘΕ. ὡ φίλταθ' ἥκεις Ἡράκλεις; δεῦρ' εἰσιθι.
 ή γὰρ θεός σ' ὡς ἐπύθεθ' ἥκοντ', εὐθέως
 ἔπειτεν ἄρτους, ἥψε κατερικτῶν χύτρας 505
 ἔτνους δύ' ἡ τρεῖς, βοῦν ἀπηνθράκις ὅλου,
 πλακοῦντας ὥπτα, κολλάβους. ἀλλ' εἰσιθι.

- ΞΑ. καλλιστ', ἐπαινῶ. ΘΕ. μὰ τὸν Ἀπόλλω οὐ μή
 σ' ἐγώ
 περιόφομάπελθόντ', ἐπεὶ τοι καὶ κρέα
 ἀνέβραττεν ὄρνιθεια, καὶ τραγήματα 510
 ἔφρυγε, κῷνον ἀνεκεράννυν γλυκύτατον.
 ἀλλ' εἰσιθ' ἄμ' ἐμοί. ΞΑ. πάνυ καλῶς. ΘΕ.
 ληρεῖς ἔχων
 οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρίς γέ σοι
 ἵδ' ἔνδον ἐσθ' ὠραιοτάτη κώρχηστρίδες

ponicus (sup. 428); and there is here again an allusion to his fur dress. Hesych. in *ἐκ Μελίτης μαστιγίας*. ‘Αριστοφάνης ἐν Βατράχοις ὑπῆλαξε, ἀντὶ τοῦ φάναι ἐκ Μελίτης Ἡρακλῆς.—καλεῖται δὲ ἐν Μελίτῃ Ἡρακλῆς, Ἀλεξίκακος.’ Fritzsch assents to the opinion of Apollonius, quoted by the schol., that Callias the son of Hippo-nicus is really meant. Cf. 430.—μαστιγίας, ‘the scamp,’ the familiar opprobrium of a slave.

503. No sooner has Xanthias assumed his new character of Hercules, than fortunes change. He is invited to dine on a fare large enough to satisfy the gluttony of the real Hercules. For the ‘ox roasted whole,’ after the Persian custom, see Ach. 87, παρεῖθε δ’ ἡμῖν Θους ἐκ κριθάνου βοῦς.

505. κατερικτὰ were coarsely ground or bruised grains or

legumes, for making porridge.

507. κολλάβους, ‘rolls,’ κόλληρα, Pac. 123.

508. καλλιστ', ἐπαινῶ. ‘You are very good; I had rather not.’ A polite formula for declining a favour (*benigne, merci, or non, merci*). Cf. Ach. 485, inf. 888, and 512, πάνυ καλῶς ‘you really are *very* good.’ Fritzsch however contends that the formula merely means, ‘it is well as it is.’—οὐ μὴ κ.τ.λ., ‘don’t think that I shall allow you to go; why, she was just going to boil the chickens and put the tarts in the oven; and the wine she was mixing is of the very sweetest sort!’ For ἐπεὶ τοι καὶ see Ach. 933.—ἀνέβραττεν, Pac. 1197. Ach. 1005.

511. κῶνον is a rather rare crasis. We have κέκιαν in Thesm. 349.

514. ἥδ' ἔνδον. ‘Inside the house here.’ Bothē retains the

ἔτεραι δύ' ἡ τρεῖς. ΞΑ. πῶς λέγεις; ὁρχη-
στρίδες; 515

ΘΕ. ήβυλλιώσαι κάρτι παρατειλμέναι.
ἀλλ' εἴσθ', ώς ὁ μάγειρος ἥδη τὰ τεμάχη
ἥμελλα' ἀφαιρεῖν χὴ τράπεξ' εἰσήρετο.

ΞΑ. ίθι νῦν, φράσου πρώτιστα ταῖς ὁρχηστρίσιν
ταῖς ἔνδον οὖσαις αὐτὸς ώς εἰσέρχομαι. 520
ὁ πᾶς, ἀκολούθει δεῦρο τὰ σκεύη φέρων.

ΔΙ. ἐπίσχεις οὐτος. οὐ τί που σπουδὴν ποιεῖ,
οτιῇ σε παίζων Ἡρακλέα 'νεσκεύασα;
οὐ μὴ φλυαρήσεις ἔχων, ω̄ Ξανθία,
ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα; 525

ΞΑ. τι δ' ἔστιν; οὐ δή πού μ' ἀφελέσθαι διανοεῖ
ἄδωκας αὐτός; ΔΙ. οὐ τάχ', ἀλλ' ἥδη ποιῶ.
κατάθου τὸ δέρμα. ΞΑ. ταῦτ' ἔγῳ μαρτύρομαι
καὶ τοὺς θεοὺς έπιτρέπω. ΔΙ. ποίοις θεοῖς;
τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν 530

MS. reading, for which most of the editors give *ἥδη τὸδον*.

518. *εἰσήρετο*. The Greeks as well as the Romans seem to have used a moveable tabletop (*mensa*) as a tray on which they brought in and removed the various viands. For *αἱρεσις* = *φέρειν* see Pac. 1.

519. *ταῖς—οὖσαις*. ‘Those ballet-girls you said (514) were inside the house.’—*αὐτὸς*, ‘the master,’ ‘the principal guest.’ Meineke omits this couplet after Hamaker.

520. *οὐ τί που κ.τ.λ.* ‘Surely you don’t take it in earnest that by way of a joke I dressed you up as Hercules! Come, come, no more of your nonsense, Mr Xanthias! Take up the bundle and carry it again.’ For *ἐναέρασεν* see Ach. 384.

524. *οὐ μὴ κ.τ.λ.* ‘Don’t go on talking nonsense.’ Cf. 202. Plat. Gorg. p. 490 E, *τοία ἑπο-δῆματα φλυαρεῖς ἔχων*;

527. *ἄδωκας αὐτός*. There appears to have been a saying, alluded to in Plat. Phileb. p. 19 fin., that a present once given could not be taken away again.

529. *έπιτρέπω*. “Hanc rem testibus confirmo et deos facio litis nostrae arbitros.” Fritzsch, who observes that the language is forensic. Cf. Ach. 1115, *βού-λει περιδόθαι, κάπιτρέψαι Λαμά-χω*; Vesp. 521, *πάνν γε, καὶ τούτοις γ' ἔπιτρέψαι θέλω*.

530. *τὸ δὲ κ.τ.λ.* ‘The very expectation was senseless and vain,’ &c. The idiom inf. 741 is different. Slaves had no recognised parentage, so that on

- ώς δοῦλος ὁν καὶ θυητὸς Ἀλκμήνης ἔστει ;
- ΞΑ. ἀμέλει, καλῶς ἔχ' αὐτ'. οὐσας γάρ τοι ποτε
ἔμου δεηθείης ἄν, εἰ θεός θέλοι.
- ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἔστι
νοῦν ἔχοντος καὶ φρένας καὶ
πολλὰ περιπεπλευκότος,
μετακυλίνδειν αὐτὸν ἀεὶ⁵³⁵
πρὸς τὸν εὖ πράττοντα τοῦχον
μᾶλλον ἡ γεγραμμένην
εἰκόν' ἔσταναι, λαβόνθ' ἐν
σχῆμα· τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακώτερον
δεξιοῦ πρὸς ἀνδρός ἔστι⁵⁴⁰
καὶ φύσει Θηραμένους.

that ground alone the claim was absurd.

532. ἀμέλει. ‘Ah! well, it’s all right! Take it (the dérma), and perhaps before long you will stand in need of me, please heaven!’—γάρ, as if he had said ἀλλὰ τάχα μεταμελήσει.

534—48. The antistrophe occurs 590—604.

536. μετακυλίνδειν Fritzsch (and so Cobet, Nov. Lect. p. 133) for -δεῖν.

537. τοῖχον. ‘To the side of the ship which is highest out of the water.’ A man who has sailed much, says the Chorus, has learnt how to save himself in a storm. To this proverb Euripides alludes in Orest. 895, τὸ γάρ γένος τοιοῦτον. ἐπὶ τὸν εὐτυχῆ πηδῶσ’ δει κήρυκες. Compare *ibid.* 706, καὶ ναῦς γάρ ἐνταθεῖσα πρὸς βλαν πόδα ἔβαψεν, ἔστη δ’ αἴθις, ἦν χαλάρ πόδα. The Schol. cites Eur. Alcmena (frag. 92), οὐ γάρ ποτ’ εἰν Σθένελον εἰς τὸν εὐτυχῆ χωροῦντα

τοῖχον τῆς δίκης ἀποστερεῖν, and adds, εἴρηται δὲ ἐκ μεταφορᾶς τῶν ἐπιβατῶν τῆς νεώς, δταν θάτέρου μέρους αὐτοῖς κατακλυ-ζομένου, πρὸς τὸ ἔτερον οὗτοι μεθ-ιστανται.

538. γεγραμμένην, ‘painted.’ Ach. 992, ὥσπερ ὁ γεγραμμένος (sc. Ερως, a work of Zeuxis).

541. Θηραμένους. This man, who was one of the 400, and a chief agent in breaking up the Athenian democracy (Thuc. VIII. 68), “the willing and able instrument of Antiphon and his fellow-conspirators in their plans of organised assassination” (Cox, Hist. II. p. 556), and afterwards one of the Thirty, though opposed to their harsher measures, seems to have had the reputation of being a *trimmer*, and always taking the side that was most in popular favour. Cf. inf. 967. Cicero seems to have much admired him, Tusc. D. I. § 100, “Sed quid ego Socratem aut Thera-

- ΔΙ. οὐ γάρ ἀν γέλοιον ἦν, εἰ
 Ξανθίας μὲν δοῦλος ἦν ἐν
 στρώμασιν Μιλησίους
 ἀνατετραμένος κυνῶν ἀρ-
 χηστρίδ, εἴτ' ἥτησεν ἀμίδ', ἐ-
 γὼ δὲ πρὸς τοῦτον βλέπων
 τούρεβίνθουν 'δραττόμην' οὐ-
 τος δ' ἄτ' ὅν αὐτὸς πανούργος
 εἶδε, καὶ τ' ἐκ τῆς γυάθου
 πὺξ πατάξας μούξέκοψε
 τοὺς χοροὺς τοὺς προσθίους; 548
- ΠΑ. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ'. ὁ πανούργος
 οὗτοσι,
 ὃς εἰς τὸ πανδοκεῖον εἰσελθών ποτε 550
 ἐκκαΐδεκ' ἀρτους κατέφαγ' ἡμῶν. ΠΛ. μὴ Δία,

menem, praestantes viros virtutis et sapientiae gloria commorem?" Hence he was nicknamed *Kόδωρος*, a boot that would fit either foot. He took an active part in the prosecution of the generals, though himself one of the trierarchs in the fight off the Arginusae, who was entrusted with the charge of saving the crews (Cox, II. p. 547). His political conduct is defended by Dr Holden in his able sketch, Onomast. Ar. in v., p. 834. Mr Cox (Hist. II. p. 554) regards him as mainly instrumental in procuring the condemnation of the generals. He says (p. 556) that "his whole career absolutely reeked of villainy."

543. ἥτησεν. See Thesm. 633. σκάφιον Ξένιλλ' ἥτησεν, οὐ γάρ ἦν αἷμα.—πρὸς τοῦτον βλέ-
 πων, herilem nutum observans.

548. τοὺς χορούς. Said παρὰ

προσδοκίαν for τοὺς γομφίους.
 'It would have been a joke,' says Dionysus, 'if I, the god of the theatre, had been attacked and beaten by my own slave.'

549. Dionysus is reinstated in his dignity, and Xanthias is once more the slave, when the tables are turned, and Hercules is met with threats of vengeance instead of offers of entertainment.—Πλαθάνη, a name formed from πλάθων, a baker's board. She evidently acts the shrew, and attacks the god with a volley of threats.

551—3. The quantity of food consumed represents, of course, the traditional gluttony of Hercules, who in Eur. Alc. 755, εἴ τι μὴ φέροιμε, ὡτρυνει φέρειν.—κρέα, 'twenty stewed beef-steaks worth half an obol a-piece.' It seems to have been a common comic joke to represent Hercules running off without

- ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἥκει τινός.
ΠΑ. καὶ κρέα γε πρὸς τούτοισι ἀνάβραστ' εἴκοσιν
ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δίκην. 554
ΠΑ. καὶ τὰ σκόροδα τὰ πολλά. ΔΙ. ληρεῖς, ὡς γύναι,
κούκι οἰσθ' ὅ τι λέγεις. ΠΑ. οὐ μὲν οὖν με
προσεδόκας,
· ὅτιὴ κοθόρνους εἶχες, ἀν γυῶναι σ' ἔτι;
τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω.
ΠΛ. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,
δὲν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 555
ΠΑ. κάπειτ' ἐπειδὴ τάργύριον ἐπραττόμην,
ἔβλεψεν εἴς με δριμὺν κάμυκάτο γε.
ΞΑ. τούτου πάνυ τοῦργον, οὗτος ὁ τρόπος πανταχοῦ.
ΠΑ. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν.
ΠΛ. νὴ Δία, τάλαινα. ΠΑ. νὼ δὲ δεισάσα γέ που
ἐπὶ τὴν κατήλιψιν εὐθὺς ἀνεπηδήσαμεν. 556

paying for his dinner. See Pac. 741, *tōis θ' Ἡρακλέας τὸν μάττοντας καὶ τὸν πεωῶντας ἑκένους, τὸν φεύγοντας κάξαπατῶντας ἔξηλας ἀτιμώσας πρώτος.*

559. τάλαν. The masculine form of the vocative is compared with the Attic ὡς μελε, sometimes addressed to a woman.

561. ἐπραττόμην. ‘When I asked for payment he looked at me in a threatening way and roared at me like a bull!—δρυμ, see inf. 604. Fritzsch follows Porson in assigning the four verses 559—562 to Plathane. The last words, κάμυκάτο γε, read rather like the remark of a new speaker.

563. τούτου πάνυ τοῦργον. ‘Pecuniam debitam non reddere,’ Fritzsch. The same phrase below (568) he explains ‘insuper furari.’

564. μαίνεσθαι. ‘Pretending

to be mad.’ See sup. 41. In Herc. Fur. 995, δεύτερον δὲ παῖδ' ἐλὼ χωρεῖ τρίτον δύμ' ὡς ἐπιφάξων δυοῖν, we may assume from the context that he rushed sword in hand on his remaining child. In that scene Megara, the wife, retires in terror into the inner room and shuts the door. Here the two women are said to have rushed upstairs.

566. The precise meaning of κατήλιψι is uncertain, as well as the etymology. Fritzsch calls it “obscurissima vox,” but thinks it is nearly identical in meaning with the Homeric δροσθίην. Perhaps it is connected with ἄλιβαρος, which may involve the root of λείος, λεῖρος, smooth and therefore inaccessible. Hesych. κατήλιψι. μεσόδημη, μεσότοιχον, δοκὸς ἦ νπό τινος βαστάζοντα τὸν δρόφον. οἱ δὲ Ικρίωμα τὸ ἐν τῷ οἰκῷ, δ καὶ

- ο δ' ὥχετ' ἐξάξεις γε τὰς ψιάθους λαβών.
ΞΑ. καὶ τοῦτο τούτου τοῦργον. ἀλλ' ἔχρην τι δρᾶν.
ΠΑ. οἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.
ΠΛ. σὺ δὲ ἔμουγ', ἐάνπερ ἐπιτύχης, 'Τπέρβολον, 570
 ἵν' αὐτὸν ἐπιτρίψωμεν. **ΠΑ.** ὡ μιαρὰ φάρυγξ,
 ὡς ἡδέως ἄν σου λίθῳ τοὺς γομφίους
 κόπτοιμ' ἄν, οἰς μου κατέφαγες τὰ φορτία.
ΠΛ. ἐγὼ δέ γ' εἰς τὸ βάραθρον ἐμβάλοιμι σε.
ΠΑ. ἐγὼ δὲ τὸν λάρυγγ' ἄν ἐκτέμοιμι σου, 575
 δρέπανον λαβοῦσ', φ τὰς χόλικας κατέσπασας.

βελτιον. Like the **βελτιόν** in **βελτιόν** (cf. Thesm. 698), **βελτιόν** less had access by a **κυμαξ**, staircase or ladder; cf. Od. x. 558. Eur. Phoen. 100. Sophocles (frag. 148) has the form **διηλιφέσ**. Meineke thinks this line should be assigned to **Πλατεία**; and so Fritsch, who adds also the next.

567. **τὰς ψιάθους**, the mats. The Schol. records a reading **τοὺς ψιάθους**, which Bothe and Dindorf adopt. Meineke thinks this verse should be given to a separate speaker. See on 561.

568. **ἔχρην**, **debebas**; 'you ought to have punished him before this.' Cf. Pac. 1041, **ἀλλ' ἤκειν ἔχρην**. Meineke adopts the suggestion of the Schol., **δύναται καὶ ἡ γυνὴ λέγειν**, and gives the clause to the **πανδοκεύτρια**. 'But it is evident that Xanthias hopes to see his master well punished, and advises it.'

569. **Κλέωνα**. Like an Athenian **μέτοκος**, she seeks justice through the interference of a patron, **προστάτης**. The next verse Meineke omits with Hamaker, giving **ἀλλ' ἔχρην—τὰ**

φορτία to **Πανδοκεύτρια**. But the poet perhaps represents a rivalry of the two great demagogues, who have each their **clientela** in Hades. For the death of Hyperbolus see Thuc. VIII. 73.

572. Few will approve Meineke's conjecture, **τοὺς γομφίους** **du σου λίθῳ** 'κκόπτοιμ' **ἄν**. He would also read **ἐκτέμοιμι** in 575 for the sake of uniformity. But the aorist may follow **ἐμβάλοιμι** by a kind of attraction. That verse however (574) Meineke omits.

576. **φ**, according to the Schol., refers back to **τὸν λάρυγγα**, 'that weasand of yours with which you swallowed down (bolted) the tripe.' Fritsch compares Hor. Epist. I. 15, 34, 'patinas cenabat osami, vilis et agninae, tribus ursis quod satis esset.' It is however equally easy to translate 'with the crooked knife with which you cut and pulled down (from the wall where they were hanging) those bits of tripe.'

ib. The MSS. here give **τοὺς κόλικας**, which the Schol. explains **δρότους** **ἡ ἐντερα**, the latter

- ΠΛ. ἀλλ' εἰμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
ἐκπηνιεῖται ταῦτα προσκαλούμενος.
ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἰδ' οἴδα τὸν νοῦν παῦε παῦε τοῦ λόγου. 580
οὐκ ἀν γενοίμην Ἡρακλῆς ἄν. ΔΙ. μηδαμῶς,
ὦ Ξανθίδιον. ΞΑ. καὶ πῶς ἀν Ἀλκμήνης ἐγὼ
νῦν γενοίμην, δοῦλος ἂμα καὶ θυητὸς ἄν;
ΔΙ. οἰδ' οἰδ' ὅτι θυμοῦ, καὶ δικαίως αὐτὸ δρᾶς·
καν εἰ με τύπτοις, οὐκ ἀν ἀντείποιμι σοι. 585
ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριξος αὐτός, ἡ γυνή, τὰ παιδία,
κάκιστ' ἀπολοίμην, κάρχεδημος ὁ γλάμων.
ΞΑ. δέχομαι τὸν ὄρκον, κάπι τούτοις λαμβάνω.
ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ 590
τὴν στολὴν εἱληφας, ἥνπερ
εἰχες ἐξ ἀρχῆς, πάλιν

word clearly referring to χόλικας. Cf. Ach. 872, ὁ χαῦρε κολλικοφάγε Βωατίδον.

577. ἐπι. Fritsch translates, “ibid ad Cleonem,” comparing 645. See also sup. III.

578. ἐκπηνιεῖται. Hesychius has ἐκπηνιεῦται. ἐκμυρίσεται, which is thought to be a confusion between two glosses, singular (*ἐκμυρίσεται*) and plural. Fritsch gives the sense thus: “qui hoc ipso in loco hodie te in ius vocato totam item extricabit.” Properly, the word applies to the drawing out wool or woollen thread, πήνη, from the basket, τάλαρος, into which it had been laid after spinning. As by the eaters of maccaroni at Naples, the tripe was perhaps devoured in lengths. In Vesp. 1144 tripe is compared to woollen thread,—perhaps from the way of preparing it,—

ἐν Ἐκβατάνοισι γίγνεται κρόκης χόλιξ;—προσκαλούμενος, ‘by a summons before the court.’

582. καὶ πῶς ἀν κ.τ.λ. He retorts on Dionysus his own words, sup. 531.

585. εἰ με τύπτοις. The contemptible cowardice of the god is well expressed by this declaration.

587. ἡ γυνὴ κ.τ.λ. “Respicit ad jurisjurandi formulam in judiciis.” Bothe. The jolly bachelor-god represents himself as a family man.—Ἀρχέδημος, see sup. 417.

589. ἐπὶ τούτοις, ‘on these terms,’ viz. the utter ruin of Archedemus. Eur. Alc. 375, ἐπὶ τούτῳ πάδας χειρὸς ἐξ ἐμῆς δέχου.

592. Fritsch places a comma after εἰχες as well as after πάλιν, and he combines ἐξ ἀρχῆς πάλιν, *denuo*.

ἀνανεάξειν **
καὶ βλέπειν αὐθις τὸ δεινόν,
τοῦ θεοῦ μεμνημένου
ῳπερ εἰκάζεις σεαυτόν.
εἰ δὲ παραληρῶν ἀλώσει
κάκβαλεῖς τι μαλθακόν,
αὐθις αἴρεσθαί σ' ἀνάγκη
στὶν πάλιν τὰ στρώματα.

595

ΞΑ. οὐ κακώς, ὡνδρες, παρανεῖτ',
ἀλλὰ καντὸς τυγχάνω ταῦτ'
ἄρτι συννοούμενος.
ὅτι μὲν οὖν, ἦν χρηστὸν η̄ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει-
ράσεται μ' εὐ̄ οἰδ̄ ὅτι.
ἀλλ' ὅμως ἐγὼ παρέξω
μαντὸν ἀνδρεύον τὸ λῆμα
καὶ βλέποιτ' ὄριγανον.
δεῦν δ' ἔσαικεν, ὡς ἀκούω
τῆς θύρας καὶ δὴ ψόφον.

600

ΑΙ. ξυνδείτε ταχέως τοιτοὺς τὸν κυνοκλόπουν, 605

593. Dindorf and Bergk mark a lacuna after ἀνανεάξειν. Meineke supplies πρὸς τὸ σοβαρόν. Both the and the older editions add σαυτὸν δεῖ. Fritzsch, πρὸς τὸ γαύρον.

595. κάκβαλγ MS. Ven., καὶ βάλγ the rest. See Blaydes on Soph. El. 569.

597. σται Meineke (σται Bergk), after the correction of Dawes. Dind. has στὶν with Bentley. MS. Ven. στὶ. Both the and vulg. ἀνάγκη τις. The MS. Rav. gives ἀνάγκη πάλιν κ.τ.λ. Properly, ἀνάγκη ἔσται would require ἦν, not εἰ, to precede.

598. τυγχάνω. 'That's just what I was thinking of myself.'

604. βλέποιτ' ὄριγανον, i. e. δριμύ (Schol.). Σο βλέπειν καρ-
δαμα, Vesp. 455, νάπη, Equit. 631, βλέποντα θυμβροφάγον, Ach. 254, sup. 562, ἔβλεψεν εἴς με δριμύ.—καὶ δὴ, 'already.' Soph. Oed. Col. 31 καὶ δὴ μέν οὖν παρόντα, and Eccles. 786, where the same formula means, 'say rather, at this very moment.'

605. Aeacus, who had left the stage at 478, now returns with two attendants, to whom he says δρεῖσθαι, 'be quick in arresting this fellow,' the supposed Hercules. Dionysus chuckles at the idea of Xanthias being in trouble now; but Xanthias shows fight.

ἴνα δῆ δίκην ἀνέτον. ΔΙ. ἥκει τῷ κακόν.

ΞΑ. οὐκ ἐς κόρακας; μὴ πρόσιτον. ΑΙ. εἰει, καὶ μάχει;

ὁ Διτύλας χὼ Σκεβλύας χὼ Παρδόκας

χωρεῖτε δευρὶ καὶ μάχεσθε τουτῷ!

ΔΙ. εἶτ' οὐχὶ δεινὰ ταῦτα, τύπτει τούτοιν 610
κλέπτοντα, πρός τ' ἀλλότρια; ΑΙ. μᾶλλ' ὑπερ-
φῦ.

ΔΙ. σχέτλια μὲν οὖν καὶ δεινά. ΞΑ. καὶ μὴν νὴ Δία,
εἰ πώποτ' ἥλθον δεῦρ', ἐθέλω τεθνηκέναι,
ἢ κλεψύτα τῶν σῶν ἄξιον τι καὶ τριχός.

607. Perhaps the question should be marked at πρόσιτον, ‘Go to the—crows with you and don’t come near me!’ Thus οὐ μὴ πρόσιτον will have the usual sense of an imperative with a future tense, and ἐς κόρακας virtually means ἔλθοντε. Compare Aesch. Theb. 250, οὐ σῆγα μηδὲν τῶνδε ἐρεῖς κατὰ πτόλαις; otherwise, of course, πρόσιτον must be the imperative. Dindorf reads οὐκ ἐς κόρακας; οὐ μὴ πρόσιτον; εἰει, μάχει, after Elmsley.—καὶ μάχει; ‘so you show fight, do you?’ He calls the aid of some slaves to come and do the fighting for him. Meineke rejects the two verses, 608–9.

609. δεῦρο (for δευρὶ) Fritsch with MS. Rav.

610. οὐχὶ δεινά. ‘And isn’t it then hard to beat this poor fellow for stealing,—and that too what belonged to another?’ The joke seems to turn on the absurdity of stealing what is not another’s. Precisely so in Vesp. 942 Bdelycleon says to his cross old father, οὐκ αὐτὸν ταύτα χαλεπὸς ὡν καὶ δύσκολος,

καὶ ταῦτα τὰς φεύγουσιν; where the whole point of the remark turns, of course, on his ill-nature to culprits. Bothe well compares Equit. 578, καὶ πρὸς οὐντομενούδεν. Dindorf and Meineke read πρὸς ταῦλότρια, Fritsch and Bergk προσέτι ἀλλότρια.—Dionysus, though he wishes his slave to get into trouble, perhaps objects, as his master, to his being too hardly dealt with. Cf. 623. Mitchell says this is done, in reality, with the intention of aggravating matters against him.

611. μᾶλλ', i.e. μὴ ἀλλὰ, is given as a reading by the Schol. for μᾶ', and is self-evidently right; ‘don’t say δεινά, but say ὑπερφῦνα, i.e. περισσώς δεινά.’ Those words are given to Xanthias by Dindorf and Bothe, to Aeacus by Fritsch, Meineke and Bergk, after Dobree. In the latter case, they must be taken ironically, since Aeacus has enjoined the punishment.

612. σχέτλια κ.τ.λ. Meineke gives these words to Xanthias, Fritsch and Bergk to Dionysus, Dindorf and Bothe to Aeacus.

καὶ σοι ποιήσω πρᾶγμα γείναιον πάνυ. 615
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβών,
κἄν ποτέ μ' ἔλης ἀδικοῦντ', ἀπόκτεινόν μ'
ἄγων.

AI. *καὶ πῶς βασανίσω;* ΞΑ. *πάντα τρόπον, ἐν*
κλίμακι

δῆσσας, κρεμάσσας, ὑστριχίδι μαστιγῶν, δέρων,
στρεβλῶν, ἔτι δὲ τὰς ρίνας ὅξος ἐγχέων, 620
πλίνθους ἐπιτιθείς, πάντα τάλλα, πλὴν πράσφ
μὴ τύπτε τοῦτον μηδὲ γητείω νέω.

AI. *δίκαιος ὁ λόγος· κἄν τι πηρώσω γέ σοι*

616. *βασάνιζε.* This ‘generous’ offer (*πρόκλησις*) to the complainant, to take the slave and torture him, is an ingenious shift on the part of Xanthias to get his master once more into a scrape.

617. *Ἐψ.* If you succeed in convicting me through his evidence.

618. *βασανίζω*, the aorist subjunctive. So MS. Ven., and so Cobet, Nov. Lect. p. 178. Fritzsch and Bergk retain *βασανίζω* with most of the copies, in consequence of the present imperative in 616. For the use of the deliberative subjunctive in the present Mitchell well compares Aesch. Ag. 758, *πῶς σε προσέπιω, πῶς σε σεβίζω;* Suppl. 213, *τίν' οὖν κικλήσκω τῶνδε δαιμόνων ἔπι;* We have *καὶ πῶς* here to ask a real question, which is more commonly *πῶς καὶ*, the other formula being usually ironical, ‘surely not.’ See however Soph. Oed. R. 735, *καὶ τις χρόνος τούσδε ἔστιν οὐξεληνθώς;—ἐν κλίμακι,* ‘tie him to a ladder or hang

him up by his hands, and flog him with a lash of bristles.’ Cf. Pac. 746.

620. *στρεβλῶν*, giving him a turn on the wheel. Plut. 875. Lysistr. 846.

621. *πλίνθους.* Either hot bricks, or a heavy weight of bricks laid on his chest. Fritzsch adopts the former view, comparing *μύδρους αἴρειν χεροῖν*, Soph. Ant. 264.

622. *τοῦτον.* Emphatic, perhaps; ‘dont beat him with garlic or with a young leek,’ i.e. a soft rod that will not hurt him. Some boy’s play may be meant; or there may be a reference to the custom in Arcadia of flogging the statue of Pan with squills (*σκιλλαῖς*) when game was scarce. See Theocr. vii. 106, *μή τι τὸ παῖδες Ἀρκαδικὸν σκιλλαῖσιν ὑπὸ πλευρᾶς τε καὶ ὕμους τανίκα μαστίσσοιεν, ὅτε κρέα τυρθὰ παρεῖη.*

623. *πηρώσω.* A stipulation was made in *προκλήσεις* of this kind, that if a slave was seriously injured by the torture, the damage should be assessed and paid for.

τὸν παῖδα τύπτων, τάργυριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὗτοι δὲ βασάνις ἀπαγαγών.

625

ΑΙ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὄφθαλμοὺς λέγηγ. κατάθου· σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς ἐνταῦθα μηδὲν ψεῦδος. ΔΙ. ἀγορεύω τινὶ ἐμὲ μὴ βασανίζειν ἀθάνατον ὅντι· εἰ δὲ μή, αὐτὸς σεαυτὸν αἴτιω. ΑΙ. λέγεις δὲ τί; 630

ΔΙ. ἀθάνατος εἶναι φῆμι Διόνυσος Διός, τοῦτον δὲ δοῦλον. ΑΙ. ταῦτ' ἀκούεις; ΞΑ.

φήμ' ἔγω.

καὶ πολύ γε μᾶλλον ἔστι μαστιγωτέος εἴπερ θεὸς γάρ ἔστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός, 635 οὐ καὶ σὺ τύπτει τὰς ἵσας πληγὰς ἐμοὶ;

ΞΑ. δίκαιος ὁ λόγος· χῶπότερον ἀν νῷν ἴδης κλαύσαντα πρότερον ἡ προτιμήσαντά τι

624. *κείσεται*, shall be placed as a deposit in the event of damage.

625. *οὗτοι*, sc. *ῷς ἔχει*, 'at once.' Schol. *οἷοι ἀνεύ τιμῆς*.

626. *αὐτοῦ*. 'Nay rather here in our court, that you may be present to hear his answers' (that he may speak to your face). So *ἐνταῦθα* is used with emphasis in 628. Cf. Eur. Andr. 1117, *χῶ μὲν κατ' ὅμμα στὰς προσεύχεται θεῷ*. Rhes. 422, *καὶ λέγω κατ' ὅμμα σόν*.

627. *τὰ σκεύη*, viz. the bundle of *στρώματα*.

630. *λέγεις δὲ τί*; 'What's that you say?' Properly, an ironical question, like *καὶ πῶς*, *καὶ τίς*, &c., 'and pray what is it that you assert?' Aeacus is quite astonished to hear that

the speaker is *ἀθάνατος*. The confession, Fritzsch remarks, was extorted by fear; and as Xanthias too claimed to be a god (Hercules), a test is suggested which one truly immortal would not feel.

634. *εἴπερ κ.τ.λ.* Another ingenious plea for bringing the mischief upon Dionysus. Xanthias knows his man, and feels sure that his cowardice will be turned against him.

636. *οὐ καὶ σύ*. Let us see, he says, if you will feel it, and let us apply your own argument to yourself.

638. *προτιμήσαντα*. From the notion of *preference* that of caring for, or specially regarding, easily followed. Cf. 655.—*μηθεὸν*, sc. *εἶναι*, 'to be not a god,' but a mortal and a slave.

τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

AI. οὐκ ἔσθ' ὅπως οὐκ εἰ σὺ γεννάδας ἀνήρ· 640

χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δή.

ΞΑ. πῶς οὖν βασανιεῖς νὰ δικαίως; AI. ῥαδίως·
πληγὴν παρὰ πληγὴν ἐκάτερον. ΞΑ. καλῶς
λέγεις.

ἴδού, σκόπει νυν ἦν μ' ὑποκινήσαντ' ἵδρη.

AI. ἦδη πάταξά σ'. ΞΑ. οὐ μὰ Δι'. AI. οὐδὲ
έμοὶ δοκεῖς. 645

ἀλλ' εἰμ' ἐπὶ τούτῳ καὶ πατάξω. ΔΙ. πηνίκα;

AI. καὶ δὴ πάταξα. ΔΙ. κάτα πῶς οὐκ ἐπταρον;

AI. οὐκ οἶδα· τουτὸν δὲ αὐθις ἀποπειράσομαι.

ΞΑ. οὔκουν ἀνύσεις; λατταταῖ. AI. τί τατταταῖ;

640. σύ. ‘*You, at all events, are a man of the right sort; for the course you take is that of justice.*’ Fritzsch refers γεννάδας to γενναῖον, sup. 615. Perhaps, ‘*a man of birth*’, i. e. no slave, the joke consisting in the mistake. Cf. 738. Aeacus, as the judge, praises justice both here and sup. 623. Xanthias appears to repeat his formula in 637; and perhaps δικαῖος here has reference to the same attribute of fairness, as specially professed by Aeacus.

643. πληγὴν. Supply διδούς.

644. ίδον. ‘*There now, I’m ready.*’ “*Hoc dicto vesterem Xanthias exiit, ut jussus est.*” Bothe. Dindorf assigns the word to Aeacus.—ὑποκινεῖν is ‘to wince,’ ‘to move away from the blow.’

645. ἐπάταξα. See sup. 54. Meineke, after Kock, reads οὐ μὰ Δι' οὐκέ δοκεῖς. With δοκεῖς supply μοσθῆσθαι. But perhaps we should read δοκῶ. Fritzsch, who says “non ap-

paret eur Aeacus nullo interro-
gante subito dixerit ἦδη πάταξά
σ’,” transposes 645—6, and reads
in the second line Ξαν., ἦδη
πάταξας; Al. οὐ μὰ Δι’. Ξαν.
οὐδὲ έμοὶ δοκεῖς.

646. πηνίκα. Supply τύψεις
rather than ἐπνύεις (ἐπάταξας)
with the Schol. This is clear
from the answer; ‘*I have struck
you already.*’ Cf. 604.—The
first blow being but slight, Dionysus pretends not to have
felt it.

647. οὐδὲ ἐπταρον. ‘*Then
why didn’t I sneeze?*’ He com-
pares the blow to the tickling
of the nose with a straw or
a feather.

649. τί τατταταῖ. ‘*What’s
the meaning of that tut tut?*’
Meineke does not improve the
sense by making Xanthias ex-
claim λατταταῖ λατταταῖ. Fritzsch
combines the exclamation in
one word, with MS. Rav.,
λατταταταταταταταῖ. Compare
Soph. Phil. 746.

- μῶν ὀδυνήθης; ΞΑ. οὐ μὰ Δλ', ἀλλ' ἐφρόντισα
ὅπόθ' Ἡράκλεια τὰν Διομείοις γίγνεται. 651
- ΑΙ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.
ΔΙ. ίού ίού. ΑΙ. τί ἔστιν; ΔΙ. ἵππεας ἵρω.
ΑΙ. τί δῆτα κλάεις; ΔΙ. κρομμύνων ὀσφραίνομαι.
ΑΙ. ἐπεὶ προτιμᾶς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655
ΑΙ. βαδιστέον τῷρ' ἔστιν ἐπὶ τονδὶ πάλιν.
ΞΑ. οἴμοι. ΑΙ. τί ἔστι; ΞΑ. τὴν ἀκανθαν ἔξελε.
ΑΙ. τί τὸ πρᾶγμα τουτό; δεῦρο πάλιν βαδιστέον.

651. Ἡράκλεια. In the Attic deme of Διόμεια there was a temple at which a feast was celebrated to Hercules. "Simulat igitur Xanthias, in mentem subito sibi venisse tempus eius festi celeberrimi in quo laute vivere solet; quod festum quoniam nunc non agatur, propterea se ingemuisse dicit." Bothe. Fritsch supposes that the festival of Hercules had been dropped through the troubles of the war, and that this is a hint that they ought to be revived.

652. λεόβ. 'Under the special protection of heaven,' viz. for not feeling the blow. Bothe explains it 'religious,' viz. for making mention of the festival on such an occasion; and so Mitchell, "a pious person this."

653. λού. As this exclamation means (according to its accent) both 'O dear!' and 'hurrah!', Dionysus pretends that it was the latter cry, for that help is at hand. Doubtless he points to some λινεῖς present in the theatre.

654. κρομμύνων. His eyes water, he says, from the smell of onions. The mention of the λινεῖς suggested to him the

σιτία ἡμερῶν τριῶν. Compare Pac. 248, ὡς μεγάλα καὶ δριμέα τοῖσιν Μεγαρεῦσιν ἐνέβαλε τὰ κλαύματα.

655. ἐπεὶ κ.τ.λ. 'For, of course, you don't care about it at all!' Ironically said. Bergk's reading seems very improbable, εἴπ' εἰ προτιμᾶς οὐδέν. Fritsch continues this verse to Dionysus, and reads ἐπεὶ προτιμᾶς οὐδὲν, οὐδ' ἔμοι μέλει 'as you don't care about it, neither do I.' And the words τί δῆτα κλάεις he assigns to Xanthias. Some copies, according to Meineke, omit the γε, which indeed is not necessary to the sense.

657. τὴν ἀκανθαν. He holds up his foot, perhaps because he has been hit on the shin, and pretends that he cried out from a thorn that had run into it.—Aeacus is puzzled at the indifference of both, and asks what can this mean? But the next blow is somewhat harder, and elicits an exclamation, "Ἄπολλον. But instead of adding ἀποτρόπαις he turns it into a verse of Hippoanax. The tone however in which Ἄπολλον was uttered makes Xanthias say 'he felt it!' Cf. 664.

- ΔΙ. *Απολλον, ὃς που Δῆλον ἡ Πυθῶν' ἔχεις.
 ΞΑ. ἥλγησεν οὐκ ἥκουσας; ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660
 ἵαμβον Ἰππώνακτος ἀνεμιμνησκόμην.
 ΞΑ. οὐδὲν ποιεῖς γάρ, ἀλλὰ τὰς λαγόνας σπόδει.
 ΑΙ. μὰ τὸν Δί', ἀλλ' ἥδη πάρεχε τὴν γαστέρα.
 ΔΙ. Πόσειδον, ΞΑ. ἥλγησέν τις.
 ΔΙ. δος Αἰγαίου πρῶνας ἡ γλαυκᾶς μέδεις 665
 ἄλλος ἐν βένθεσιν.
 ΑΙ. οὐ τοι μὰ τὴν Δίμητρα δύναμαι πω μαθεῖν
 ὅπότερος ὑμῶν ἔστι θεός. ἀλλ' εἴσιτον
 ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται 670
 χῇ Φερσέφατθ, ἄτ' ὄντε κάκείνω θεώ.
 ΔΙ. ὄρθως λέγεις· ἐβουλόμην δ' ἀν τοῦτο σε
 πρότερον πυῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.
 ΧΟ. Μοῦσα χορῶν ἴερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ^o
 τέρψιν ἀοιδᾶς ἐμᾶς, 675
 τὸν πολὺν ὄψιμένη λαῶν ὅχλον, οὐ σοφίαι

660. οὐκ ἔγωγε, sc. ἥλγησα.

661. ἀνεμιμνησκόμην, 'I was quoting.' The Schol. assigns the verse not to Hippoxon but to Ananias or Ananius, whose compositions seem to have been sometimes confused with the other's.

663. μὰ τὸν Δί'. Supply οὐδὲν ποιῶ.

665. δος Αἰγαίου κ.τ.λ. From the Laocoön of Sophocles, according to the Schol., who reads δος Αἰγαίου μέδεις πρῶνας, whence Bergk proposes πρῶνας ἔχεις.

673. νοῆσαι Meineke, with MS. Ven.

674. A short parabasis here commences with an ἐπιρρομάτον, an invocation to the Comic Muse to favour the company with her presence. This corresponds to the latter half of

the full parabasis; see Equit. 581 and Vesp. 1070. Ach. 664. Why it is here imperfect, Mitchell attempts at much length to explain. The simplest view is, that the first part had already occurred at 354.—ἐπὶ τέρψιν, 'to be amused by my strain.'

676. σοφίαι, 'professions,' i.e. men who are σοφοί, versed in arts of a more ambitious (or publicly useful) kind than Cleophon's, who was called δολοποιός, Andoc. de Myst. p. 146 (ap. Holden, Onom. Ar. p. 856). He was a ξένος, and said to have been originally a slave from Thrace, who had contrived to get himself enrolled as a citizen. To him Euripides alludes in Orest. 904, 'Ἀργεῖος οὐκ Ἄργεῖος ἡμαγκασμένος. There

μυρίαι κάθηνται,
φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὐ δὴ χείλεσιν
ἀμφιλάλοις
δεινὸν ἐπιβρέμεται 680
Θρηκία χελιδών,
ἐπὶ βάρβαρον ἔχομένη πέταλον.
κελαδὲν δ' ἐπίκλαντον ἀηδόνιον νόμον, ὡς ἀπο-
λεῖται,
κανὶ ἵσαι γένωνται. 685

is a reference perhaps to the numerous sophists and rhetoricians who, in the bad sense, were more ambitious even than this demagogue. Aristophanes, whose sympathies were with the oligarchs, though he seems to admit (690) that the establishment of the 400 was a political mistake, joins in the cry of those who, as Mr Cox says, Hist. II. p. 478, "regarded plain-spoken demagogues as the very scum and offscouring of the earth." In a note on p. 521 Mr Cox defends Cleophon from the charge at least of dishonesty, and of trading on war with a view to his own personal profit.

680. ἐπιβρέμεται. The swallow, a symbol of barbaric speech (Aesch. Ag. 1050), is said to 'roar' on the loud-speaking lips of one who spoke both his native and his adopted language. So Shakespeare, in Midsummer Night's Dream, 'He roars like a sucking nightingale.' Herod. II. 57, ἐως ἐβαρβάριτε, ὄρνθος τρόπον ἐδόκεε σφι φθέγγεσθαι.

682. ἐπὶ—πέταλον. The accusative implies motion *to* and perching *on*, so that the preposition in fact contains both meanings. Bergk thinks the

words corrupt, and proposes (what few will accept) δῷτι βάρ-
βαρον ἤδομένη πτένιον. Meineke too pronounces ἔχομένη corrupt, and reads ἄποβάρβαρον. See however sup. 197.

683. The reading of the Rav. and the best MSS. is κελαρύει, whence some read κελαδὲν (Bergk), others ρύζει (Dind., Meineke), 'he growls the doleful ditty of a nightingale,' like a snarling dog when threatened with a beating. Cf. Aesch. Suppl. 69, τὼς καὶ ἐγώ φιλόδοντος Ιανοῖσιν νόμοιςι κ.τ.λ. Fritsch reads τρύζει, by a probable conjecture. And the burden of his song is, that 'he will come to grief even though the votes are equal.' This is simple enough, and nothing is gained by Bergk's έως ἀπολεῖται. For the institution of acquittal by equal votes see Iph. Taur. 1472, Eum. 741, τικῆ δ' Ὁρέστης καὶ λόψηφος κριθῆ. Fritsch remarks: "εἰ veribus τρύζει—κανὶ ἵσαι γένωνται, concludo tum maxime Cleophonem publice accusatum atque id actum esse, ut Cleophon, sicut antea Hyperbolus, in exilium mitteretur." This he infers from 707 inf.

τὸν ἱερὸν χορὸν δίκαιον ἔστι χρηστὰ τῇ πόλει
ξυμπαρανεῖν καὶ διδάσκειν. πρῶτον οὖν ήμὲν
δοκεῖ
ἔξισται τοὺς πολίτας κἀφελεῖν τὰ δείματα.
καὶ τις ἥμαρτε σφαλεῖς τι Φρυνίχου παλασ-
μασιν,
ἔγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε⁶⁸⁰

688. *ξιστῶσαι.* The political advice here tendered to the city is to put all citizens on an equal footing, *ἐν λεγ καὶ δροᾳ*, in other words, to restore those who had been made *ἄτιμοι*, or who were threatened with *ἄτιμα*, perhaps through the influence of Alcibiades, of whom Phrynicus the general was a keen opponent. Thuc. viii. 25 seqq. Against his own convictions, and apparently through fear of the enmity of Alcibiades as a leader of the demos, he joined with Antiphon in the oligarchical plot which ended in the establishment of the Four Hundred. See Cox, II. pp. 469, 475, 481. This course "the oligarchic Phrynicus," adopted, "Magna eam in rem colliditatem usus, qua etiam in reliqua vita multum pollebat. Reete igitur Aristophanes eos qui a Phrynicu sibi passi sunt persuaderi ut in illius dominationis societatem transirent, supplantatos esse dicit Phrynicus artibus." (Dr Holden, Onomast. p. 944.) The metaphor from wrestling, i.e. in antagonism with Alcibiades, is retained in *σφαλεῖς* and *ὸλισθοῦσιν*, terms referring to slipping or being tripped up.

689. *παλασμασιν.* Phrynicus, the tragic writer, had written a play called the *An- taeus*, in which he had described

his wrestling-match with Hercules. (Schol.)

"Veniam excusationis dari jubet illis qui admirerint aliquid sub imperio Quadrin- gentorum, vel propter conso- ciata cum Phrynico consilia." Bothe. "In Ranis tantum ab- est, ut popularem causam tu- eatur Aristophanes, ut defendat optimates. Quippe veniam dari vult ei civibus, qui impe- rio faverint quadrincentorum." Fritzsch. "The political good feeling, as well as tact and address, manifested throughout the present epirrhema and its counterpart, are beyond all praise." Mitchell.

690. *ἔγγενέσθαι*, i.e. *ἔκειναι*. 'I affirm that it ought to be allowed us, in respect of those who then made a slip, to put away the charge and to forgive their past mistakes.' Meineke approves of Bergk's correction *τῆς πρότερος ἄμαρτλας*, 'to free them from the consequences of their folly.' If *τοῦ δισθοῦσιν* were the object of *ἔγγενέσθαι* and the subject of *λένσαι*, we should expect *λένσαται*, — *έκ- θεσται*, which some explain 'set- ting forth,' may perhaps be a figure derived from the making away of infants by exposure (inf. 1190). Mitchell translates, 'having made known the cause which led them into error.'

αἰτίαν ἐκθεῖσι λύσαι τὰς πρότερον ἀμαρτίας.
 εἰτ' ἄτιμον φημι χρῆναι μηδέν' εἰν' ἐν τῇ πόλει.
 καὶ γὰρ αἰσχρόν ἔστι τοὺς μὲν ναυμαχήσαντας
 μίαν
 καὶ Πλαταιῶν εὐθὺς εἶναι κάντι δούλων δεσπό-
 τας'
 κοῦδε ταῦτ' ἔγωγ' ἔχοιμ' ἀν μὴ οὐ καλῶς φύσ-
 κειν ἔχειν, 695
 ἀλλ' ἔπαινω μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδρά-
 σατε'
 πρὸς δὲ τούτους εἰκὸς ὑμᾶς, οὐ μεθ' ὑμῶν πολλὰ
 δῆ
 χοὶ πατέρες ἔναυμάχησαν καὶ προσήκουσιν γένει,

692. *εἰν' ἐν.* An elision or a crasis, as in Nub. 42, 523, inf. 794.

693. *καὶ γὰρ κ.τ.λ.* The sense and connexion is this: 'It is a shame to have emancipated of old the slaves who fought at Salamis, and of late those who, like them, served in a single sea-fight, and yet not to forgive those who have fought for you in many battles the one mistake they made in following the advice of their leader Phrynicus.' —*μάν,* viz. the fight at Salamis, which he compares with that off the Arginusae, the year before. Cf. 33, 191. The 'Plataean' citizenship with the Athenians was analogous to the *jus Latii* or the *Caerites* (Hor. Epist. i. 6, 62) of the Romans. It appears to have been conceded by the Plataeans themselves to such of their slaves as had fought at Salamis; and being thus made Plataean citizens, they shared in that kind of quasi-citizenship with Athens which was granted to the Pla-

taeans after the battle of Plataea. The slaves were invited to serve in the triremes which fought at the Arginusae, probably under some similar promise. See Cox, Hist. II. p. 544. So jealous were the burghers of the true citizenship, that they would only concede an inferior order of rank to their benefactors. On these emancipated slaves see Arnold on Thuc. III. 55.

697. *πρὸς δὲ κ.τ.λ.* 'But besides that, it is but reasonable for you to forgive (remit) at their request this one fault to those who fought by your side, as did their fathers before them, on many an occasion, and are related by descent,' i. e. which the slaves who were made Plataeans were not. "Intelliguntur optimates sive factio quadringentorum," Fritsch. Bothe remarks that *πρὸς δὲ* is better taken separately than as governing *τούτοις*. —*πολλὰ δῆ,* cf. Ach. 695, *πολλὰ δῆ* *ἐνυπονή-σαντα—άνδρ' ἀγαθὸν ὄντα Μαρα-θῶν περὶ τὴν πόλιν.*

τὴν μίαν ταύτην παρεῖναι ξυμφορὰν αἰτουμένοις.
 ἀλλὰ τῆς ὄργῆς ἀνέντες, ὡς σοφώτατοι φύσει, 700
 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα
 κάπιτλους καὶ πολίτας, ὅστις ἀν ξυνναυμαχῇ.
 εἰ δὲ τοῦτ' ὅγκωσμόμεθα κάποσεμνυνούμεθα,
 τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκά-
 λαις,
 ὑστέρῳ χρόνῳ ποτ' αὐθις εὖ φρονεῖν οὐ δόξομεν.
 εἰ δὲ ἐγώ ὄρθὸς ἵδεν βίον ἀνέρος ἢ τρόπον ὅστις
 ἔτ' οἰμώξεται, 706

699. παρεῖναι. ‘To let pass.’ Aesch. Ag. 943, *τιθοῦν κράτος μέν τοι πόρες γ' ἐκὼν ἔμοι*, ‘let the victory pass into my hands.’ The sense of *διέναι* in the next line is much the same, and it is often constructed with a (perhaps *partitive*) genitive. ‘Let us relax our resentment, and freely and willingly adopt all men as relations and as citizens with full rights, on the sole condition that they help us in our sea-fights.’ Meineke, with MS. Rav., reads *αἰτουμένους*, which is defensible in the passive sense. The poet here, as in the remarkable passage Lysistr. 580, shows himself fully alive to the great evils of exclusive citizenship.

700. ‘Egregie Athenienses σοφωτάτος dicit φύσει. Nam a demagogis inducebantur, ut saepe contra ingenium facerent insipide.’ Beck, quoted by Fritzsch.

703. *εἰ δὲ κ.τ.λ.* ‘Whereas if we continue to puff ourselves up in this matter, and haughtily stand aloof, and that when we have the government in the grasp of the waves, in after times we shall be thought to

have no sense on some other occasion.’ See inf. 83, Eur. Hec. 623, *εἴτα δῆτ’ ὅγκομεθα, οὐ μέν τις ἡμῶν πλουσίος ἐν δώμασιν, οὐ δὲ ἐν πολίταις τίμος κεκλημένος*. Fritzsch and Bergk restore the punctuation of the best copies, others, after Brunck, construing *κάποσεμνυνούμεθα τὴν πόλιν*. ‘Recte a Kusterio haec inita est constructio, *kai ταῦτα τὴν πόλιν ἔχοντες*—’ Fritzsch. So also Bergk and Meineke; yet the formula *kai ταῦτα* should commence the sentence.

704. *ἐπ’ ἀγκάλαις*. Parodied from a verse of Aeschylus (or, as Fritzsch believes, of Archilochus), *ψυχᾶς ἔχοντες κυμάτων ἐν δύκαλαις*.

705. οὐ δόξομεν has the usual sense (like *οὐκ οἶμαι*) of ‘we shall seem not’ &c.

706. *εἰ δὲ ἐγώ*. From political advice the poet passes on to notice a social grievance, the cheating tricks of some well-known and well-abused bath-keeper. The matter seems trifling; but it gives a good illustration of the way in which the stage was used for showing up these rascally traders. The verse itself is said to be from

οὐ πολὺν οὐδὲ ὁ πῖθηκος οὗτος ὁ νῦν ἐνοχλῶν,
Κλειγένης ὁ μικρός,

ὅ πονηρότατος βαλανεὺς ὅπόσοις κρατοῦσι κυκη-
σιτέφρουν

710

ψευδολίτρους κονίας

καὶ Κιμωλίας γῆς,

χρόνον ἐνδιατρίψεις· ἵδων δὲ τάδ' οὐκ

εἰρηνικὸς ἔσθ', ἵνα μὴ ποτε κάποδυθῆ μεθύων
ἀνευ ἔνδους βαδίζων.

716

πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι
ταυτὸν ἐς τε τῶν πολιτῶν τοὺς καλούς τε κάγα-
θούς,

ἔς τε τάρχαιον νόμισμα καὶ τὸ καινὸν χρυ-
σίον.

720

the *Φοινίκη* or the *Οἰνεύς* of the tragic poet Ion of Chios (Pac. 835). ‘If,’ says the poet, ‘I can see straight before me into the life or the conduct of one who is sure to come to grief,—this ape Cleigenes, who now troubles us, will not stay long amongst us.’—οὐδὲ, i.e. he shall go too, like somebody else (Cleophon).—πῖθηκος, a term applied to mischievous people especially of small stature; as in Ach. 907 to Nicarchus the informer, who was μικρὸς μάκος, δᾶλ’ ἀπαν- κακόν, ib. 909.

710. ὄπόσοις, i.e. πάντων ὄπό-
σοις.—κυκησιτέφρους, “cineræ per-
mixtae ideoque adulteratae,” Bothe. In place of soap, the Greeks used only lye or pearl-
ash (*κονία*, Ach. 18), and the Κιμωλία γῆ, which, like our
'fullers' earth,' was a kind of
alkaline marl, obtained from
Cimolus, one of the Cyclades.
Bothe cites Ovid. Met. vii. 463,
'cretosaque terra Cimoli.' Pliny
also, N.H. 35, 17, § 195, reckons

Cimolia among other kinds of
creta, friable white earth.—
ψευδολίτρους, containing bad soda.
(See Blakesley on Herod. ii. 86.)
This reading (MSS. ψευδολίτρου)
is from Pollux.—κρατοῦσι, ‘who
are lords of,’ as a sailor is called
κύπηης ἄναξ, &c. A satire (says
Fritzsch) on an obscure man
who is spoken of as the great
king. The “awful distance”
noticed by Mitchell between οὐ
πολὺν—χρόνον, is explained by
Fritzsch as introducing an un-
expected sentence or threat of
expulsion.

715. κάποδυθῆ. Lest he be
set upon and stripped of his
cloak by some λωποδύτης, he
carries a bludgeon. In οὐκ εἰρηνι-
κὸς he refers also to the man's
meddling in politics, and being
opposed to the peace.

717. πολλάκις δ' Fritzsch,
who thinks the argument con-
tinued from 705. Others read
πολλάκις γ', but in the majority
of the MSS. there is no particle.

720. τὸ κανὸν χρυσίον. An

οὗτε γὰρ τούτοισι οὖσιν οὐ κεκιβδηλευμένοις,
 ἀλλὰ καλλίστοις ἀπάντων, ὡς δοκεῖ, νομισμά-
 των,
 καὶ μόνοις ὄρθῳς κοπεῖσι καὶ κέκωδωνισμένοις
 ἐν τε τοῖς "Ελλησι καὶ τοῖς βαρβάροισι πα-
 ταχοῦ,
 χρώμεθ' οὐδέν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλ-
 κίοις, 725
 χθές τε καὶ πρώην κοπεῖσι τῷ κακίστῳ κόμματι,
 τῶν πολιτῶν θ' οὓς μὲν ἵσμεν εὐγενεῖς καὶ σώ-
 φρονας

issue of alloyed gold coins had been made the year before in the Archonship of Antigenes (according to Bentley's correction of the scholia), and it had been much disparaged and depreciated in comparison with the older coinages. This coinage is alluded to in Eccl. 815, where perhaps *τὸὺς χαλκοὺς ἔκεινος* may refer to coins that had more of copper in them than of precious metal. Hence *τοὺς πονηροὺς χαλκοὺς* inf. 725. Compare the contemptuous κόμμα καινὸν, inf. 890. Mitchell seems right in referring *ἀρχαῖον νόμισμα* to the pure *silver* of the old Attic coins. The poet uses the contrast as a simile to show how the state has in like manner taken up with bad advisers and strangers for its leaders.

721—727. οὗτε γὰρ is answered by *τῶν πολιτῶν θ' κ.τ.λ.* ‘As we do not now use the old coins at all, so we reject and treat with contempt the honest old citizens of the good stamp.’ Meineke, on his own conjecture, alters *καὶ τὸ καινὸν χρυσὸν* to *καὶ καλῶς κεκομένουν*. It is evident however from 730 that

τοὺς καλούς τε κάγαθούς is briefly put, and that *καὶ τὸν κακὸν* is left to be supplied from the context.—*οὗσιν*, the participle of the substantive verb is added as if the perfect participle had been (as in Latin) but a verbal adjective.—*τούτοισιν*, viz. *τοῖς ἀρχαῖοις*. Meineke suggests *ταύτοισιν τοῖσιν οὐ κ.τ.λ.* For *κιβδηλούς*, ‘spurious,’ ‘alloyed,’ see Eur. Hipp. 616, Bacch. 475, *εἰν τοῦτ' ἐκιβδηλευσας, οὐ' ἀκούειν θέλω.* Άνετ 158, *πολλὴν ἀφείλεις τοῦ βίου κιβδηλαν.*

722. After this verse Bergk proposes to insert 724. Meineke places the latter verse after 726.

723. *κωδωνίειν*, ‘to ring’ a coin (sup. 19) implies that no coins had been issued without being previously tested in this way: hence ‘sterling in value.’ A coin cracked will not ring; and the use of the hammer and punch or dye for coining (first mentioned in Aesch. Suppl. 282) was very apt to cause this defect.—*ὄρθῳς κοπεῖσι*, with the impression straight and not (as is very frequent in old coins) awry, *παρακεκομένοις*, Ach. 517.

727. *εὐγενεῖς*. The upper

ἀνδρας ὄντας καὶ δικαίους καὶ καλούς τε κάγαθούς,
 καὶ τραφέντας ἐν παλαιστραις καὶ χοροῖς καὶ
 μουσικῇ,
 προυσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ
 πυρρίαις 730
 καὶ πονηροῖς κάκ πονηρῶν εἰς ἅπαντα χράμεθα
 ὑστάτους ἀφγυμένοισιν, οἵσιν ἡ πόλις πρὸ τοῦ
 οὐδὲ φαρμακοῖσιν εἰκῇ ῥᾳδίως ἐχρήσατ' αὖ.
 ἀλλὰ καὶ νῦν, ὧνότοι, μεταβαλόντες τοὺς τρέ-
 ποντούς,
 χρῆσθε τοῖς χρηστοῖσιν αὐθις· καὶ κατορθώσασι
 γάρ 735

classes, as contrasted with the mob led by the demagogues. Fritsch remarks that Cleophon and the citizens made *ἄτυκος*, in the former part, correspond to Cleigenes and the 'well-born' in this.

729. *παλαιστραις*. Eur. El. 528, ὁ μὲν (sc. πλόκαμος) *παλαισ-*
τραις ανδρὸς εὐγενοῦς τραψεῖς, ὁ δὲ
κτενισμοὺς θῆλυς. Compare Bacch., 455.

730. *πυρρίαις*. Under this nickname of a slave, 'Red-pate,' Cleophon seems alluded to (679). —*χαλκοῖς*, more properly *νικο-*
χαλκοῖς, alloyed with copper.

730. *προυσελοῦμεν*. Bergk reads in his text *προσελοῦμεν*, but he thinks the true reading is *προελοῦμεν*, "secundum Arcadum dialectum." (Compare *ζέρεβρον*=*βδράβρον*, and *ἐπιέδρει*, as from *βάρυς*). Curtius (Gr. Et. II. 555) seems to disapprove Buttmann's explanation of *F* coalescing with *πρό*. So does Fritsch; but he avows himself unable to analyse the word.

731. *εἰς ἀταντα*. The usual idiom is *χρῆσθαι τῷ τι*, 'to put

something to a particular purpose,' as in 725, *χράμεθ' οὐδέν*. Very rarely a preposition is added. Meineke here reads *καὶ πονηρῶν οὖσι πάντα χράμεθα*.

733. *φαρμακοῖσιν*. 'Scapegoats,' human victims sacrificed by way of expiation to the infernal gods, even in the most civilized time of Athens, at the feast of the Thargelia, either annually or (as Bothe thinks) on special occasions. The custom seems analogous to the burying of a Vestal alive, and some other acts of 'devotion' in Greek and Roman history and mythology, involving the sacrifice of human life. These victims were also called *καθάρματα*. See Equit. 1405. From the context here we may assume that none but the vilest criminals were so made away with. From Aesch. Eum. 304, *ἔμοι τραψεῖς τε καὶ καθιερωμένος*, it may probably be inferred that the victims were fed and fattened up as if for a cannibal banquet, which, in theory, the horrid rite was.

εὐλογον· καν τι σφαλῆτ', ἐξ ἀξίου γοῦν τοῦ
ξύλου,
ην τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκή-
σετε.

- AI. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ
ο δεσπότης σου. ΞΑ. πῶς γὰρ οὐχὶ γεννάδας,
ὅστις γε πίνειν οἴδε καὶ βινέιν μόνον; 740
AI. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἄντικρυς,
ὅτι δούλος ὡν ἔφασκες εἶναι δεσπότης.
ΞΑ. φωμαξε μένταν. AI. τοῦτο μέντοι δουλικὸν
εὐθὺς πεποίκας, ὅπερ ἐγὼ χαίρω ποιῶν.
ΞΑ. χαίρεις, ἵκετεύω; AI. μᾶλλ' ἐποπτεύειν δοκῶ,
ὅταν καταράσωμαι λάθρᾳ τῷ δεσπότῃ. 746

736. *εὐλογον*. If you succeed, your success will be creditable to you; if you do fail, you will at least be thought by people of sense to have been hanged on a respectable gibbet. The article means, *ἀξίου εἶναι δοκήσει τὸ ξύλον ἐξ οὐ κ.τ.λ.* Fritzsch says the origin of the proverb was Timon's hanging himself on a fig-tree, the wood of which was of no value.—*εὐλογον*, sc. *εσται*, for *εὐλογίαν προσθήσει*. There was a proverb, cited by the Schol., *ἐξ ἀξίου γοῦν καν ἀπάγξασθαι ξύλον*, 'You may even submit to death if the cause is a creditable one.'

737. "Post h. v. plura deesse videntur." Bergk. And Fritzsch observes of the contest that follows, "hic locus, quo tragorum certamen praeparatur, nescio quo pacto minili saepe displicuit, quum modo breviorum esse, modo totum aliter institutum cuperem."

738. Aeacus, who has not hitherto got much evidence out of Dionysus, remarks to Xan-

thias that his master really is quite the gentleman for his pluck under the lash. Gentleman indeed, says Xanthias, when wine and women are his sole concern. See Ach. 78.

741. *τὸ δὲ μὴ κ.τ.λ.* 'The idea of his not flogging you when you were fairly convicted, for saying you were the master when you were only the slave!' For the use of the infinitive cf. Nub. 268, Eur. Med. 1052, Alcest. 832. There was an ancient variant *ἐξελέγξωτ'*.

743. *τοῦτο*. This contempt for your master, implied in the threat just uttered.

745. *ἔποπτεύειν*. 'To be in heaven,' 'to be enjoying a sight of the most sacred mysteries,' *τὰ τέλεα καὶ ἔποπτικά*. — The fellowship and sympathy in roguery between the minion of Pluto and the minion of Dionysus are very wittily described. The poet delighted to make the gods seem no better than men. Cf. Fac. 849.

- ΞΑ. τί δὲ τονθορύζων, ήνικ' ἀν πληγὰς λαβὼν
πολλὰς ἀπίγεις θύραζε; ΑΙ. καὶ τοῦθ' ἥδομαι.
ΞΑ. τί δὲ πολλὰ πράττων; ΑΙ. ως μὰ Δῖ οὐδὲν
οἰδ' ἔγώ.
ΞΑ. ὁμόγυνε Ζεὺς καὶ παρακούων δεσποτῶν 750
ἄπτ' ἄν λαλῶσι; ΑΙ. μᾶλλὰ πλεῖν ἡ μαίνομαι.
ΞΑ. τί δὲ τοῖς θύρᾳς ταῦτα καταλαλῶν; ΑΙ. ἔγώ;
μὰ Δῖ, ἀλλ' ὅταν δρῷ τοῦτο, κάκμιαίνομαι.
ΞΑ. ὡ Φοῖβ' Ἀπολλον, ἔμβαλέ μοι τὴν δεξιάν,
καὶ δὸς κύσαι καύτὸς κύσον, καὶ μοι φράσον, 755
πρὸς Διός, ὃς ημῖν ἐστιν ὁμομαστυγίας,
τίς οὐτος οὖνδον ἐστὶ θόρυβος χὴ βοή
χὼ λοιδορησμός; ΑΙ. Αἰσχύλου κεύριπίδου.
ΞΑ. ἦ. ΑΙ. πρᾶγμα, πρᾶγμα μέγα κεκίνηται, μέγα^{747.}
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ. 760
ΞΑ. ἐκ τοῦ; ΑΙ. νόμος τις ἐνθάδ' ἐστὶ κείμενος
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,

and whining. See Ach. 683.—
τληγὰς λαβὼν, viz. for cursing
your master.

749. πολλὰ πράττων, ‘when
meddling in his affairs.’ Cf.
228.—ώς οὐδὲν, i.e. οὔτω χαίρων
ώς οὐδὲν ἀλλο οἴδα χαίρων, or,
οὔτως ἥδη ώς οὐδὲν ἀλλο ὧν οἴδα.

750. παρακούων. Stealthily
and wrongly hearing. Schol.
λάθρᾳ ἐπακρούμενος. Perhaps
he means, ‘misunderstanding
an order on purpose.’ With the
next line cf. 103.

752. θύρας. Meineke. The
adverb (as in Ach. 1222) ex-
presses motion towards. On
the form in *se* see Curtius, Gr.
Etym. II. 615, who thinks it is
altered from a locative in *ya*.

753. δρανκ.τ.λ. ‘Nay, when
I do that, I am in ecstacies!’

—μὰ Δία implies οὐ μόνον μα-
νομαι, ἀλλὰ κ.τ.λ., cf. 779.

756. For ὁμδούλος Xanthias
says δμομαστυγίας, meaning, as
the Schol. explains, the Ζεὺς
who is patron-god of slaves.
His title probably was Ζεὺς
Κτήσιος (Aesch. Ag.) rather than
Ζεὺς δούλος.

759. Meineke includes the
ἀ in Aeacus’ speech, in which
he follows MS. Rav. and
Fritzs. He further adopts
Bergk’s suggestion in transpos-
ing the whole verse 758 to follow
760,—a change much for the
worse. He would thus give to
Xanthias χὼ λοιδορησμός Αἰσχύ-
λου κεύριπίδου ἐκ τοῦ; Fritzs.
continues the words Αἰσχύλου
κεύριπίδου to Xanthias.

761. ἀπὸ τῶν τεχνῶν. The
commentators, following the

- τὸν ἄριστον ὅντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,
θρόνου τε τοῦ Πλούτωνος ἔξῆς, ΞΑ. μανθάνω.
 ΑΙ. ἔως ἀφίκοιτο τὴν τέχνην σοφώτερος 766
ἔπειτας τις αὐτοῦ τότε δὲ παραχωρεῖν ἔδει.
 ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;
 ΑΙ. ἐκεῖνος εἶχε τὸν τραγῳδικὸν θρίνον,
ώς ὡν κρατιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς;
 ΑΙ. ὅτε δὴ κατῆλθ' Εύριπίδης, ἐπεδείκνυτο 771
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις
καὶ τοῖσι πατραλοίαισι καὶ τοιχωρύχοις,
ὅπερ ἔστ' ἐν "Αἰδου πλῆθος, οἱ δὲ ἀκροώμενοι
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν 775
ὑπερεμάνησαν, κάνομισαν σοφώτατον
κάπειτ' ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου,

Schol., assume that such a law really existed in Athens. But it may be doubted if the *στρησίς* ἐν Πρυτανείᾳ was ever given to any but public benefactors. With mere skill in arts and professions it cannot seriously be connected, nor the *προεδρία*, which is implied in θρόνον τοῦ Πλούτωνος ἔξῆς.—*δοταί μεγάλαι*, e.g. as *ποιητική, ἥρητοική* &c., opposed to *βάναυσος*.

765. Meineke reads *μανθάνεις*; and makes the question a part of Aeacus' speech.

766. *ἔως ἀφίκοτο*. For the optative see on 24 sup. Here ἔδει follows as if ἔκειτο had preceeded.

768. *τί δῆτα κ.τ.λ.* ‘Why then has *this* caused alarm to Aeschylus?’ Cf. 757.

771. *ὅτε δὲ οὖν* Fritzsch; but δὲ οὖν (inf. 804) gives the sense of ‘at all events,’ ‘be that as it may,’ and is not here appro-

priate. The δὴ may be rendered, ‘So, when Euripides came down here’ &c.—ἐπεδείκνυτο, ‘he began to spout,’ or to make rhetorical ἐπιδείξεις. His plays, it is hinted, were so full of clap-trap that none but scamps would hear them.

772. *τοῖς βαλλαντιοτόμοις* Fritzsch and vulg. The best MSS. give καὶ τοῖς βαλλαντιοτόμοις.

775. *λυγισμῶν* (al. *λογισμῶν*, Schol.), ‘his twistings and turnings.’ Both seem figures borrowed from wrestling. Aesch. Suppl. 623, *δημητρόνος δὲ ἱκουστερὸν εὐπειθεῖς στροφὰς δῆμος Ηελασγύων*. Soph. Trach. 779, *μάρψας ποδὸς νὺν, δρθρον δὲ λυγίζεται*. The popularity of the poet’s legal and sophistical language is here plainly asserted. See Pac. 534.

777. *ἐπαρθεῖται*. ‘Being put up to it,’ viz. by his hearers,

- ἢν' Αἰσχύλος καθῆστο. ἘΑ. κούκ ἐβάλλετο;
 ΑΙ. μὰ Δῖ, ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν
 ὅπότερος εἴη τὴν τέχνην σοφώτερος. 780
 ΕΑ. ὁ τῶν πανούργων; ΑΙ. νὴ Δῖ, οὐράνιόν γ' ὅσον.
 ΕΑ. μετ' Αἰσχύλου δ' οὐκ ἡσαν ἔτεροι σύμμαχοι;
 ΑΙ. ὀλίγον τὸ χρηστόν ἔστιν, ὥσπερ ἐνθάδε.
 ΕΑ. τί δῆθ' ὁ Πλούτων δρῦν παρασκευάζεται;
 ΑΙ. ἀγάνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 785
 καλεγχον αὐτῶν τῆς τέχνης. ΕΑ. κάπειτα πῶς
 οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου;
 ΑΙ. μὰ Δῖ οὐκ ἐκεῖνος, ἀλλ' ἔκυσε μὲν Αἰσχύλου,
 ὅτε δὴ κατῆλθε, κάνεβαλε τὴν δεξιάν,
 κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου 790
 νυνὶ δὲ ἐμελελευ, ως ἔφη Κλειδημίδης,

'elated with conceit.'—ἀντελά-
 βερο, 'put in a claim to the
 tragic throne.' Cf. 787.

778. οὐκ ἐβάλλετο. 'Wasn't he
 pelted?' Schol. οὐκ ἐλιθοβολεῖτο.

781. οὐράνιον δσον, 'loud
 enough to reach the sky.'

783. ἐνθάδε, here in the lower
 world (with an allusion to 'here
 in the theatre'). Fritzsch com-
 pares Thucyd. vi. 35, ὀλίγον δ'
 ἦν τὸ πιστεῖον τῷ Εμποράτῃ.

786. ἐλεγχος, 'an examina-
 tion.'

788. ἐκυσε. He had no feel-
 ing of rivalry with Aeschylus,
 viz. respecting his occupation of
 the throne; he viewed him only
 as a friend and fellow-poet.
 But rather than the honour
 should pass to Euripides un-
 opposed, Sophocles consented
 (good easy man as he was) to
 contest the throne with him.

790. ὑπεχώρησεν. Aeschylus
 vacated the seat, offering it to
 Sophocles; or perhaps, 'made
 room for him on his seat.' The

latter would not at once accept
 the honour, but resolved to
 wait, like a combatant kept in
 reserve, to see the issue of the
 contest between Aeschylus and
 Euripides, and to engage with
 Euripides, should he prove vic-
 torious. Aesch. Cho. 866, τούνδε
 πτάλην μόνον ὃν ἐφέδρος διστοῖς
 μελλει θεῖος Ὀρέστης ἀψειν. Eur.
 Rhes. 119, νικῶν δ' ἐφεδρον παῖδ'
 ἔχεις τὸν Πλάτωνα.—Κλειδημίδης,
 probably one of Sophocles' ac-
 tors. The information had come
 from this man, that Sophocles
 would certainly compete with
 Euripides. This is hardly satis-
 factory. Accordingly, Meineke
 reads ως ἔφη, Κλειδημίδης κ.τ.λ.,
 "magno sensus discrimine," as
 he remarks. This makes the
 actor of Sophocles declare he
 will contest the honour with
 Euripides at all events (*γε*), i.e.
 though not with Aeschylus.
 This is plausible; but without
 a fuller knowledge about Clei-
 demides we cannot decide.

ἔφεδρος καθεδεῖσθαι· κάν μὲν Αἰσχύλος κρατῆ,
ἔξειν κατὰ χώραν εἰ δὲ μή, περὶ τῆς τέχνης
διαγωνιεῖσθ’ ἔφασκε πρός γ’ Εὐριπίδην.

ΞΑ. τὸ χρῆμ’ ἄρ’ ἔσται; ΑΙ. νὴ Δῖ, ὀλίγον ὕστερον.
κάνταῦθα δὴ τὰ δεινὰ κινηθῆσεται. 796
καὶ γὰρ ταλάντῳ μουσικὴ σταθμήσεται.

ΞΑ. τί δέ; μειαγωγήσουσι τὴν τραγῳδίαν;

ΑΙ. καὶ κανόνας ἔξοισουσι καὶ πήχεις ἐπῶν,
καὶ πλαίσια ἔνυπηκτα ΞΑ. πλινθεύσουσι γάρ;

ΑΙ. καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης
κατ’ ἔπος βασανιεῖν φησι τὰς τραγῳδίας. 802

ΞΑ. η̄ που βαρέως οἴμαι τὸν Αἰσχύλον φέρειν.

ΑΙ. ἔβλεψε γοῦν ταυρηδὸν ἐγκύφας κάτω.

793. ἔξειν κ.τ.λ., ‘he intended to remain in his place,’ i.e. to keep quiet.

795. τὸ χρῆμα. ‘Will the proceeding (i.e. the *κρίσις*) then take place?’ So Fritsch, Bergk and Meineke, with MS. Rav., for τὸ χρόνον.

796. τὰ δεινὰ, ‘those cunning arts will be brought into action.’ A common combination, especially in past narrative, as Eur. Taur. 1366, δέεν τὰ δεινὰ πλήγματ’ ην γενεῖσθων.

798. μειαγωγήσουσι. This is said to have been a sacrificial term, when a victim of less than the proper weight was brought forward at the feast of Apaturia. The people, i.e. the company present, called out μέιον τοῦτο, and the officer who brought it to be weighed in the scale was called, it would seem, μειαγωγός. See Hesychius and Photius in v.

799. κανόνας καὶ πήχεις form, as it were, one notion, ‘two-foot-rules (18 inch rules) of verses.’ —πλαίσια, ‘squares made of

four boards,’ like a brickmaker’s mould, which suggests the following joke, ‘why, are they going to make bricks?’ The πηκτὰ are opposed to a bit of board cut into a square, as Hesiod’s πηκτὸν ἀροτρόν is contrasted with αὐτογένες. The common reading, πλινθεύσουσι γέ, as part of Aeacus’ speech, was corrected by Kock, whom Meineke follows. Bergk’s reading is less happy, πλινθεύσουσι γῆν; Fritsch (in his note) reads πλινθεύσουσι with two MSS. What he understands by πλινθεύσουσι he does not state.

801. σφῆνας. The plays will be, as it were, split open and measured across.—κατ’ ἔπος, ‘verse by verse.’

803. τὸν Αἰσχύλον, ‘the great Aeschylus.’ It is needless to read τὸδ, as Ranke proposed.

804. γοῦν. The reading of many MSS. and Edd. for δ’ οὖν of the MS. Rav., which has quite a different sense; see sup. 771. Here γοῦν is inferential; ‘at all events he bent

- ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα; ΑΙ. τοῦτ' ἦν δύσκολον·
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὐρισκέτην. 806
οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,
ΞΑ. πολλοὺς ἵσως ἐνόμιζε τοὺς τοιχωρύχους.
ΑΙ. λῆρόν τε τᾶλλλ' ἥγεντο τοῦ γνῶναι πέρι
φύσεις ποιητῶν εἴτα τῷ σῷ δεσπότῃ 810
ἐπέτρεψαν, ὅτι τῆς τέχνης ἔμπειρος ἦν
ἀλλ' εἰσώμεν ὡς ὅταν γ' οἱ δεσπόται
ἔσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.
ΧΟ. ἡ που δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἔξει,

down his head low and glared like a bull,' viz. when preparing to toss, ἐς κέρας παρεμβάπτων, Eur. Hel. 1558. So κάτω κύπ-των in Vesp. 279.

807. συνέβαινε. He did not go with the Athenians, i.e. in their religious views; for he was said to have been banished for speaking too freely about the Mysteries. Fritzsch compares Eur. Hel. 1007, ἡ Κύπρις δέ μοι θεος μὲν εἴη, συμβέβηκε δ' οὐδαμοῦ. Bothe renders this wrongly, *quippe ne Athenienses quidem accipiebat Aeschylus.* 'He both disagreed with their views, (and therefore was unable to get the aid of the Athenians as umpires in the contest,) and at the same time he thought none but an Athenian was a good judge of tragedy.' In this was the *ἀπόρα*,—no one could be found to decide, if the contest did take place. The Schol. explains τοιχωρύχος of the good-for-nothing partisans of Euripides.

809. λῆρον. Cf. Lysist. 860, δτι λῆρός ἔστι τᾶλλα πρὸς Κι-νητούς.

810. "Post φύσεις ποιητῶν unus alterve versus exedit, eratque de Euripide sermo."

Bergk. A very improbable supposition, we are inclined to think. The meaning clearly is, that Aeschylus would not have a fair umpire between himself and Euripides (to these the dual εὐρισκέτην refers); he had quarrelled with his own countrymen, and he thought no other person was to be found who was any judge of tragedy at all. The first contest (792) is between Aeschylus and Euripides. Should the latter prevail, the second contest will be between Sophocles and Euripides.

812. δταν γ'. Meineke gives δτάταν, the γ' being absent in MS. Ven.—ἔσπουδάκωσι, a rare form of the perfect subjunctive. Similarly Equit. 1149, δττ' δν κεκλόφωσι μου. Aves 1350, δτ ἀπελήγγη τὸν πατέρα. Ib. 1457, δπως δν ὠφλήκη δικην. Soph. El. 1057, μή μοι βεβήκη. 'When the masters have taken up a matter in earnest, there is generally a beating in store for the slaves.'

814. ἐριβρεμέτας, 'the loud roaring,' i.e. the grandiloquent, poet. Throughout this description, which for versatility in epithets may be compared with Nub. 440—455, Aeschylus is

- ἡνικ' ἀν ὁξύλαλον παριδη θήγοντος ὁδόντα 815
 ἀντιτέχνου τότε δὴ μανίας ὑπὸ δεινῆς
 ὅμματα στροβήσεται.
 ἔσται δὲ ἵππολόφων τε λόγων κορυθαίολα νείκη,
 σκυνδαλάμων τε παραξόνια, σμιλεύματά τ'
 ἔργων,
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compared to a lion with glaring eyes and bristling mane, some expressions being intermixed borrowed from chariot-racing and ship-building, and perhaps (in 815) from a wild boar, soldiers' crests (818) &c. The dactylic rhythm of the hexameters is purposely Aeschylean. It is so constructed, that in the four divisions of four lines each a spondee is admitted as a variant only in the first foot of the first and the fourth foot of the second verse.

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ΕΤ. οὐκ ἀν μεθείμην τοῦ θρόνου, μὴ νουθέτει· 830
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ἐν ταῖς τραγῳδίαισιν ἐτερατεύετο.
- ΔΙ. ω̄ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λίαν λέγε. 835
- ΕΤ. ἐγῳδὰ τοῦτον καὶ διέσκεμμαι πάλαι,
ἀνθρωπὸν ἀγριοποιὸν, αὐθαδόστομὸν,
ἔχοντ' ἀχάλινον ἀκρατὲς ἀπύλωτον στόμα,
ἀπεριλάλητον, κομποφακελορρήμονα.
- ΑΙ. ἄληθες, ω̄ παῖ τῆς ἀρουραίας θεοῦ; 840
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bombast by the bundle.’ There is a variant *ἀγριωπόν*, a tragic word, as in Eur. Herc. F. 990. 838. *dōthorror* the MS. Rav., but Bergk and the recent editors prefer *ἀπύλωτον*, a variant recorded in the Schol. and of more MSS. authority. Cf. Eur. Bacch. 385, *ἀχαλίνω στομάτων ἀνόμου τ' ἀφροσύνας τὸ τέλος δυντυγία*. Orest. 903, *ἄντρη τις διθυρόγλωσσος λοχύων θράσει*.

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841. Meineke reads σὺ δὴ *μὲ ταῦτ'* κ.τ.λ.

καὶ πτωχοποιὲ καὶ ῥάκιοσυρραπτάδη;

ἀλλ' οὐτὶ χαίρων αὐτὸν ἐρεῖς. ΔΙ. παῦ, Αἰσχύλε.
καὶ μὴ πρὸς ὄργην σπλάγχνα θερμήνης κότῳ

ΑΙ. οὐ δῆτα, πρὸν γέ ἀν τοῦτον ἀποφήνω σαφῶς
τὸν χωλοποιόν, οἷος ἀν θρασύνεται. 846

ΔΙ. ἄρν' ἄρνα μέλαιναν παιδες ἔξενέγκατε
τυφὼς γὰρ ἐκβαίνεν παρασκευάζεται.

ΑΙ. ὡ Κρητικὰς μὲν συλλέγων μονῳδίας,
γάμους δὲ ἀνοσίους εἰσφέρων εἰς τὴν τέχνην,

ΔΙ. ἐπίσχεις οὐτος, ὡ πολυτίμητ' Αἰσχύλε. 851
ἀπὸ τῶν χαλαζῶν δ', ὡ πονήρ' Εὐριπίδη,
ἄπαγε σεαυτὸν ἐκποδών, εἰ σωφρονεῖς,
ἴνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ρήματι
θένων ὑπὸ ὄργης ἐκχέη τὸν Τήλεφον 855

844. Fritsch considers this verse a parody or quotation, and probably from the *Telephus*. He renders it, ‘*noli iracundia tua iram Euripidis excitare*,’ and remarks that *πρὸς ὄργην* would not have been added if *σπλάγχνα* had meant the heart of Aeschylus himself. Cf. 856, 997, where the phrase has the usual adverbial sense.

845. οὐ δῆτα, scil. παῖσσουαι. 847. ἄρνα μέλαιναν. Virg. Aen. III. 120, ‘nigram hiemi pecudem.’ The Greeks seem to have offered this victim to the god of storms, who is now said *ἐκβαίνειν*, to be coming forth from his abode to spread havoc on the earth.

849. *Κρητικάς*. There may be an allusion to the *Hippolytus*, Phaedra being a Cretan princess; but the Schol. refers it to the play of the *Crete*, and to a speech of Ioarus therein. But he adds, that it may refer to the character of

Aerope in the *Cressae*. Fritsch takes an entirely different view, and thinks that Euripides is here charged with having introduced characters (like the Phrygian slave in the *Orestes*), who both danced and sang as in the *hyporchemes* invented by the Cretans (Athen. v. p. 181 b), whereas the tragic custom was for the singers and the dancers to be distinct persons. By *γάμους δνοολού* he means the story of Canace and Macareus, or the loves of a brother and sister, the theme of the *Aeolus* of Euripides, and of one of Ovid's Epistles, Heroid. xi. See Nub. 1371.

852. *χαλαζῶν*, from the battering and pelting of his words, and the coming storm on your devoted head.—*ἄπαγε*, cf. Pac. 1053, *κάπαγ' ἀπὸ τῆς σοφίας*. Bergk and Meineke read *ἄπαγε*.

854. *κεφαλαίῳ*, ‘as big as your head,’—formed like *ἀμαξαῖῳ*.—*ἐκχέη*, ‘let out your—

ἡνικ' ἀν δέξιλαλον παρίδη θήγοντος ὁδόντα 815
ἀντιτέχνου τότε δὴ μανίας ὑπὸ δεινῆς

ὄμματα στροβήσεται.

ἔσται δὲ ἵππολόφων τε λόγων κορυθαίολα νείκη,
σκινδαλάμων τε παραξόνια, σμιλεύματά τ'
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ῥήμαθ' ἵπποβάμονα.

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- καὶ πτωχοποιὲ καὶ ῥακιοσυρραπτάδη ;
 ἀλλ' οὕτι χαίρων αὐτὸν ἔρεις. ΔΙ. παῦ', Αἰσχύλε.
 καὶ μὴ πρὸς ὄργην σπλάγχνα θερμήνυσι κότῳ
ΑΙ. οὐ δῆτα, πρὶν γάρ ἀν τοῦτον ἀποφήνω σαφῶς
 τὸν χωλοποιόν, οἶος ὡν θρασύνεται. 846
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ΑΙ. ὡ Κρητικὰς μὲν συλλέγων μονῳδίας,
 γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην,
ΔΙ. ἐπίσχεις οὐτος, ὡ πολυτίμητ' Αἰσχύλε. 851
 ἀπὸ τῶν χαλαζῶν δ', ὡ πονήρ' Εὐριπίδη,
 ἀπαγε σεαυτὸν ἐκποδών, εἰ σωφρονεῖς,
 ἵνα μὴ κεφαλαίω τὸν κρόταφόν σου ρήματι
 θένων ὑπὸ ὄργης ἐκχέγη τὸν Τῆλεφον. 855

844. Fritzsch considers this verse a parody or quotation, and probably from the *Telephus*. He renders it, ‘noli iracundia tua iram Euripidis excitare,’ and remarks that πρὸς ὄργην would not have been added if σπλάγχνα had meant the heart of Aeschylus himself. Cf. 856, 997, where the phrase has the usual adverbial sense.

845. οὐ δῆτα, scil. παύσου. Virg. Aen. iii. 120, ‘nigram hiemi pecudem.’ The Greeks seem to have offered this victim to the god of storms, who is now said ἐκβαῖνειν, to be coming forth from his abode to spread havoc on the earth.

849. Κρητικάς. There may be an allusion to the *Hippolytus*, Phaedra being a Cretan princess; but the Schol. refers it to the play of the *Crete*, and to a speech of Icarus therein. But he adds, that it may refer to the character of

Aerope in the *Cressae*. Fritzsch takes an entirely different view, and thinks that Euripides is here charged with having introduced characters (like the Phrygian slave in the *Orestes*), who both danced and sang as in the *hyporchemes* invented by the Cretans (Athen. v. p. 181 b), whereas the tragic custom was for the singers and the dancers to be distinct persons. By γάμους δύοτοις he means the story of Canace and Macareus, or the loves of a brother and sister, the theme of the *Aeolus* of Euripides, and of one of Ovid's Epistles, Heroid. xi. See Nub. 1371.

852. χαλαζόν, from the battering and peiting of his words, and the coming storm on your devoted head.—ἀπαγε, cf. Pac. 1053, καπαγέ ἀπὸ τῆς δοφῶς. Bergk and Meineke read ἀναγε.

854. κεφαλαίω, ‘as big as your head,—formed like ἀμαξιαίω. —ἐκχέη, ‘let out your—

σὺ δὲ μὴ πρὸς ὄργήν, Αἰσχύλ', ἀλλὰ πραόνως
ἔλεγχ', ἐλέγχου λοιδορεῖσθαι δ' οὐ πρέπει
ἄνδρας ποιητὰς ὥσπερ ὀρτοπώλιδας.

σὺ δ' εὐθὺς ὥσπερ πρῖνος ἐμπρησθεὶς βοᾶς.

ΕΤ. ἔτοιμός είμ' ἔγωγε, κούκ ἀναδύομαι, 860
δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
τάπη, τὰ μέλη, τὰ νεύρα τῆς τραγῳδίας,
καὶ νῇ Δίᾳ τὸν Πηλέα γε καὶ τὸν Αἴολον
καὶ τὸν Μελέαγρον, κατὶ μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ', Αἰσχύλε. 865

ΑΙ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε·

Telephus,' i.e. τὸν ἐγκέφαλον. The *Telephus*, it is well-known, was the special butt of the poet's ridicule. Bothe compares Soph. Phil. 13, μὴ καὶ μάθῃ μ' ἡκοτα κάκχέω τὸ πᾶν σόφισμα, and Mitchell Aesch. Pers. 831, διβον ἐκχέη μέγαν. Bergi supposes that after this verse some impatient remark of Aeschylus has dropped out of the text.

857. There is a variant of some authority, adopted by Dindorf and Meineke, οὐ θέμις.—*ώσπερ ὀρτοπώλιδας, mulierum ritu*. One of this class, and something of a scold, appears in Vesp. 1387 seqq.

859. *ώσπερ πρῖνος*. Like a billet of holm-oak which crackles and sparkles when set alight. Perhaps charcoal may be meant; cf. Ach. 660, οἶον ἐξ ἀνθράκων τριπίνων φέγγαλος ἀνήλατο.

861. δάκνειν, δάκνεσθαι, are terms borrowed from cock-fighting. See Equit. 495—7.

862. τὰ ἔπη, the verses for recitation, opposed to τὰ μέλη, the lyric or choral verses sung to the music of the αὐλός.

863. τὸν Πηλέα γε. "Fuit

Peleus Euripideus tragoedia Telepho eiusdem simillima, ut post Musgravium statuit Matthiae p. 251, imprimis propter Horat. A.P. 96 et ibid. 104. Contra Meleager, quae pulchra videtur tragoeadia fuisse, supra prae caeteris non castigata est." Fritzsch; who remarks that the *Telephus* and the *Aeolus* had already been singled out by Aeschylus for the attack.

864. τὸν Τήλεφον. There is a *bathos* in offering even this much-criticized play for a full and fair examination.

866. ἐβουλόμην. 'It was my wish not to engage in the contest here, because (he adds as a reason) my poetic art has not died with me (i.e. its fame still survives); but it *has* died with him; so that he will have it to make use of in his pleading.' The plays of Aeschylus were acted by a special decree after his death (Schol. on Ach. 10), so that they remained as it were, on earth, while Euripides' plays did not survive him, but followed him into Hades: a satire more remarkable for wit than for truth.

- οὐκ ἔξ ἴσου γάρ ἐστιν ἀγῶν νῷν. ΔΙ. τί δαί;
 ΑΙ. δτι ἡ ποίησις οὐχὶ συντέθυηκ' ἐμοὶ,
 τούτῳ δὲ συντέθυκεν, ὥσθ' ἔξει λέγειν.
 ὅμως δ' ἐπειδή σοι δοκεῖ, δρᾶν ταῦτα χρή. 870
 ΔΙ. ἵθι νῦν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω,
 ὅπως ἀν εὑξωμαι πρὸ τῶν σοφισμάτων,
 ἀγῶνα κρῦναι τόνδε μουσικώτατα·
 ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάστατε.
 ΧΟ. ω Διὸς ἐννέα παρθένοι ἄγναι 875
 ♦ Μούσαι, λεπτολίγους ξυνετὰς φρένας αὖ καθο-
 ράτε
 ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὁξυμερίμνοις
 ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,
 ἔλθετ' ἐποψόμεναι δίναμιν
 δεινοτάτοιν στομάτοιν πορίσασθαι 880

Aeschylus means that he has not his plays at hand to quote or to select from, and so stands at a disadvantage with his rival.—For *ἔροι vulgo μο.*

871. λιβανωτόν. A preliminary ceremony at a sacrifice was to throw incense on the flame. Vesp. 96, *λιβανωτὸν ἐπιτιθεῖν νομηνά.* Ibid. 860, δλλ' ως τάχιστα πῦρ τις ἐξενεγκάτω καὶ μυρίνας καὶ τὸν λιβανωτὸν ἔνδοθεν, ὅπως ἀν εὐ-
 ξώμεσθα πρῶτα τοὺς θεούς. Thesm. 36, ἔξερχεται θεράπωτα τις αὐτῷ πῦρ ἔχων καὶ μυρίνας, προθυ-
 σθμενος (i. προθυσθμένῳ δ') ἕουκε τῆς ποιήσεως. See also Aesch. Ag. 1409 Dind., τόδ' ἐπέθον θύος.

872. σοφισμάτων. “Apparently used in an ambiguous sense; *sophisms*, as regards Euripides, *wise remarks*, as regards Aeschylus.” Mitchell.

874. ὑπάστατε ‘sing to the music.’ This is the right sense

of ὑπάστειν, *succinere*, which is not, as Bothe teaches, a synonym of προάστειν. The preliminary prayer to the Muses resembles that addressed to the Clouds, Nub. 270 seqq.

876. καθοράτε. ‘Who keep watch over the closely-reasoning shrewd minds of such men as can strike out new thoughts, whenever they come to a contest in disputing with anxious and eager efforts to turn back the adversaries’ limbs in the struggle.’ The lithe twistings and turnings of wrestlers are called *στρεβλά*, and are compared to the *στροφαί* or clever turns in rhetoric.—For γνωμοτύπων Bothe compares Thesm. 55, Equit. 1379, Nub. 950, γνωμο-
 τύποις μερίμναις.

880. δεινοτάτοιν. ‘Most clever in providing themselves with phrases and outside-strips of verses.’ Probably παρπρόσματα

- ρήματα καὶ παραπρίσματ' ἐπῶν.
 νῦν γάρ ἀγών σοφίας ὁ μέγας χωρεῖ πρὸς
 ἔργου ηδη.
- ΔΙ. εὑχεσθε δὴ καὶ σφώ τι, πρὶν τάπῃ λέγειν. 885
 ΑΙ. Δημητερ ἡ θρέψασα τὴν ἐμὴν φρένα,
 εἴναι με τῶν σῶν ἄξιον μυστηρίων.
 ΔΙ. ἐπίθες λαβών δὴ καὶ σὺ λιβανωτόν. ΕΤ.
 καλῶς·
 ἔτεροι γάρ εἰσιν οἰσιν εὐχομαι θεοῖς.
 ΔΙ. ἵδιοι τινές σου, κόμμα καινόν; ΕΤ. καὶ μόνα.

are the waste pieces sawn from roughly squared timber before the planks are cut. For *ρήματα* cf. 824, 839, 924, 929, 1059, 1367. Some critics have thought the word corrupt, but it is hard to see why. As distinct from *ὄνοματα*, ‘words,’ and *ἔπη*, ‘verses,’ *ρήματα* are ‘phrases.’ It seems easy to take *πορίσασθαι* depending on *δευτεράων*. But Fritzsch appears to regard the construction as *ώστε αὐτὸς πορίσασθαι κ.τ.λ.*

883. *ἀγών σοφίας*. Eur. Orest. 491, *πρὸς τόνδε σοφίας τις ἀν* αγών *ήκοι πέρι*;—*ὁ μέγας* Her-mann for *ὅδε μέγας*.

885. *καὶ σφώ*. ‘Do you two also (the rival poets, as well as the Chorus), say some prayer before you begin to recite the verses.’

886, 7. This couplet, according to the Schol. (or at least the first line, *τούτῳ έπος*), is from Aeschylus, who was born at Eleusis, and so invokes the goddess that nurtured his genius. Fritzsch, who argues from the context that the poet must have been initiated, contrary to the opinion of some, thinks that this was the opening couplet of the ‘Ελευσίνοι,

and that from it were borrowed the similar lines which commence the *Suppliants* of Euripides.

888. The MS. Rav. has *ἐπίθες καὶ δὴ σὺ λιβανωτὸν λαβών*. Bergk gives *δὴ καὶ σὺ*, Meineke *καὶ δὴ σύ*. Dindorf supplies *θι* *νν* at the beginning. Fritzsch *ἐπίθες λιβανωτὸν καὶ σὺ δὴ λαβών*, observing that *λιβανωτὸν* occupies this place in the verse in Vesp. 96 and sup. 871. Perhaps *ἐπίσχες* has dropped out from its resemblance to *ἐπίθες*, in which case *λαβών* would naturally be interpolated. See 851.—*καλῶς, benigne*, ‘no, thank you!’ Cf. 508.

890. *σοι* Meineke, who appears to approve Cobet’s *σοι*.—*κόμμα καινόν*, i.e. like the new and base coinage, sup. 720. The *καινὰ δαιμόνια* alleged against the teaching of Socrates and the rationalists are alluded to. See sup. 311.—The *ether*, or bright upper air, from which the soul was an emanation, is one of his new-fangled divinities. The glib turning of the tongue and the shrewdness to ‘smell a rat’ (as our proverb is) are also invoked in the coming

- ΔΙ. ίθι δὴ προσεύχου τοῖσιν ἵδιώταις θεοῖς. 891
 ΕΤ. αἰθήρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφυξ,
 καὶ ξύνεσι καὶ μυκτῆρες ὀσφραντήριοι,
 ὅρθως μ' ἐλέγχειν ὃν ἂν ἄπτωμαι λόγων.
 ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν 895
 παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τινὰ λόγων
 τέμμελειαν ἔπιτε δάταν ἔδον.
 γλώσσα μὲν γάρ ἡγρίωται,
 λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
 οὐδὲ ἀκίνητοι φρένες.
 προσδοκάν ων εἰκός ἔστι 900
 τὸν μὲν ἀστεῖόν τι λέξαι

contest, or, as Fritzsch thinks is also implied, the satirical or captious spirit of Euripides in occasional allusions to the plays of Aeschylus. Cf. inf. 1483, Nub. 792, ἀπὸ γὰρ δλοῦμαι μὴ μαθὼν γλωττοστροφέν.

895. ἡμεῖς γ' Meineke after Cobet. The antistrophe to this short ode occurs inf. 992, according to G. Dindorf; who omits ἐμμελεῖαν as a gloss, and understands the passage thus; 'to hear what hostile course of arguments you will pursue.' Perhaps, τίν' ἔτιασ' ὁδὸν λόγων, and in 994, 5 μόνον δτως μῆ σ' ἀπόδση θυμὸς ἔκτος τῶν ἑλάων. Bergk has τινὰ λόγων ἐμμελεῖαν, and in his critical note says: "ἐμμελεῖαν vulgo deest." But it is found in all the MSS. and in the Scholia. Fritzsch gives on his own conjecture ἐμμελεῖαν τέ τίν', ἐπη τε δαταν ὁδὸν λόγων. Meineke, with Kock, τίνα λόγων τίν' ἐμμελεῖας κ.τ.λ., which does not read naturally, besides that it indicates a lacuna in the antistrophic verse 994. Dr Holden however admits the alteration as "pro-

babilis." Schol. καταχρηστικῶς νῦν τὴν εὐρυθμίαν κυρίως δὲ ἡ μετὰ μέσους δρχῆσις τραγική. See Vebr. 1503, ἀπολῶ γὰρ αὐτὸν ἐμμελεῖα κοδύλουν.

898. ἡγρίωται. Cf. Pax 620, ἡγριωμένους ἐπ' ἀλλήλουσι καὶ σεσηρότας. Orest. 387, ὡς ἡγρίωται πλέκαμον αὐχμηρόν, τάλας. Similarly βεβαρβάρωσαι ibid. 485.—λῆμα, κ.τ.λ., 'the dispositions of both are full of daring, and their minds are thoroughly roused.'

901. τὸν μὲν, viz. Euripides, who will use polished and elegant phrases, while his adversary will tear up big words by the roots to hurl at him, like the giants in their conflict with Zeus. Cf. 825. Hor. Carm. III. 4. 55, 'Euvilisque truncis Enceladus jaculator audax.' Euripides was called κομψός, refined in his diction, whence κομψευριπικῶς Equit. 18. For λέξειν Bergk reads λέξαι, and so Fritzsch with the best copies, nor is the future συνκεῖται an argument of weight, as the Attics were fond of varying the deliberative conjunctive with

καὶ κατερρινημένου,
 τὸν δὲ ἀνασπῶντ' αὐτοπρέμνοις
 τοῖς λόγοισιν
 ἐμπεσόντα συσκεδάν πολ-
 λὰς ἀλινδήθρας ἐπῶν.
 ἀλλ' ὡς τάχιστα χρὴ λέγειν οὕτω δὲ ὅπως
 ἔρειτον

905

ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἵ ἀν ἄλλοις εἴποι.

ΕΤ. καὶ μὴν ἐμαυτὸν μέν γε, τὴν ποίησιν οἵσις εἴμι,
 ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ'
 ἐλέγξω,
 ὡς ἦν ἀλαζὼν καὶ φέναξ, οἵοις τε τοὺς θεατὰς
 ἔξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ τρα-
 φέντας.

910

the future. Compare *σφηκὰν διασκεδῶ*, Vesp. 229, *σκεδῆ*, Aesch. Prom. 25.

902. *κατερρινημένον*, ‘filed down,’ and so cleared of superfluities, occurs in Aesch. Suppl. 747.

903. *ἀνασπῶντ*. See on 824. Fritzsch places a comma after *λόγοισιν*, which seems rather the dative of the instrument after *ἐμπεσόντα*. ‘He will attack and rout by a volley of words many cunning shifts in the battle of verses.’ Cf. Ach. 686, ἐς τάχος παλεὶ ξυνδεπτῶν στρογγύλοις τοῖς ῥήμασι. 904. *ἀλινδήθρας*, Schol. *συν-*
αγωγάς, *στροφάς*, *λεπτολογίας*, *πλοκάς* τοῦ Εὐριπίδου. It is said to mean a place where horses roll themselves. Fritzsch however, with Thiersch, interprets *palaestras*, meaning *dyῶνας*, *ἀμελλήματα*. Similar forms are *κρεμάθρα* and, in the neuter, *ἀνάβαθρον*, *σκανδάληθρον* (Ach. 687), *στρέγγηθρον*. Perhaps the

prepared area on which the scuffling-matches in the pancratium took place, was so called.—*ἔμπεσόντα*, perhaps in continuation of the same metaphor. Cf. 945. Here it evidently implies the shifts and turns taken by the verses assailed, in order to get themselves free.

905. *εἰκόνας*, ‘similes,’ ‘metaphors,’ ‘imagery,’ i. e. no mere shams and pretences, but reality and plain truth. These two verses are spoken by the Coryphaeus.

908. *ἐν τοῖσιν ὑστάτοις*. He professes a modesty concerning his own merits which he is supposed not to feel.

910. *μώρους*. The old race of citizens, not made *δευοί* and *δεξιοί* by the teaching of sophists and rhetoricians. — *παρὰ Φρυνίχῳ*, ‘in the school of Phrynius.’ He was the predecessor of Aeschylus, and is said to have been a pupil of Thespis. As the author of the *Μιλήτους ἀλω-*

πρώτιστα μὲν γὰρ ἔνα τιν' ἀν καθίσεν ἐγκαλύψας,

'Αχιλλέα τιν' ἡ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς,

πρόσχημα τῆς τραγῳδίας, γρύζοντας οὐδὲ τουτί·

ΔΙ. *μὰ τὸν Δλ' οὐ δῆθ'. ΕΤ. ο δὲ χορός γ' ἥρειδεν ὄρμαθοὺς ἀν* 914

μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν οἱ δ' ἐστήγων.

ΔΙ. *ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καὶ με τοῦτ' ἔτερπεν*

σις, the 'Sidonian Women,' and other tragedies, he was held in much the same estimation by the Greeks in the time of Pericles as Ennius was by the Romans in the time of Cicero. So Vesp. 220, Av. 750, Thesem. 164.

911. Bergk and Dind. read *ἴνα τιν' ἀν* with MS. Ven., Meineke *ἴνα γέ τινα* after Dawes. The Rav. gives *ἴνα τινα.* — *καθίσεν*, the aorist of *καθίω*, made long by the augment. Fritzsch remarks that the Attics do not use any tense of the active *ἔνω*. They said *καθίω*, but *καθέζοθαι*. — *ἐγκαλύψας*, 'having muffed his face in his mantle,' as Euripides himself has done in the character of Adrastus, Suppl. 110, to whom Theseus says, *σὲ τὸν κατήρη χλαυδίους δινοτρῷ, λέγ' ἐκκαλύψας κράτα καὶ πάρες γδον.* — By *καθίσεν* nothing more perhaps is meant than the setting the character on the stage, without reference to the sitting position. The remark here given is important. It proves that tragedy was meant to be a spectacle as much as an exercise of eloquence, till it became a political engine. The 'dumb-show,' *πρόσχημα*, especially to represent

the emotion of grief, was continued during the performance of the long choral odes. Nor can any artistic objection be fairly raised against this stage-practice. With justice Fritzsch remarks, "quae de divino illo et Niobae et Achillie silentio hic Euripides dicit, ea propemodum securilius sunt."

914. *οὐδὲν δῆτα*, 'No, that they didn't,' i.e. utter a word. The occasional remarks of Dionysus, as an art-critic, are amusingly inept.—*ἥρειδεν*, 'would thrust forward strings of lyric verses in succession, four perhaps, without any interval.' Such long choruses as that at the beginning of the Agamemnon, with a series of strophes and antistrophes, are meant. Yet, as a rule, the extant choruses of Euripides are still longer.—*ἐρείδεν* is usually intransitive, as Equit. 627, *ἥρειδε κατὰ τῶν λητέων*, 'he tilted at,' 'threw his whole weight against,' the cavaliers. Nub. 558, *ἄλοι τ' ηδὴ πάντες ἐρείδοντι εἰς Τπέρβολον*. — *ὄρμαθούς*, from *εἵρων*, root *σερ*, *svar*; see Curtius, Etym. Gr. I. 356.

915. *οἱ δὲ*, the actors, pending the performance of the long ode.

οὐχ ἡττουν ἡ νῦν οἱ λαλοῦντες. ΕΤ. ἡλίθιος
γὰρ ἡσθα,
σάφ' ἵσθι. ΔΙ. κάμαυτῷ δοκῶ. τι δὲ ταῦτ'
ἔδρασ' ὁ δεῖνα;

ΕΤ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατὴς προσδοκῶν καθοῦτο,
ὅπόθ' ἡ Νιόβη τι φθέγξεται· τὸ δράμα δ' ἀν
διήγειν.

920
ΔΙ. ὁ παμπόνηρος, οἵ τις ἄρ' ἐφενακιζόμην ὑπ' αὐτοῦ.
τι σκορδινῷ καὶ δυσφορεῖς; ΕΤ. ὅτι αὐτὸν
ἐξελέγχω.

κἀπειδὴ ταῦτα ληρήσειε καὶ τὸ δράμα
ἡδη μεσοίη, ρήματ' ἀν βόεια δώδεκ' εἶπεν,
ὅφρους ἔχοντα καὶ λόφους, δειν' ἄττα μορμο-
ρωπά,

925
ἄγνωτα τοῖς θεωμένοις. ΑΙ. οἴμοι τάλας.

ΔΙ. σιώπα.

917. οἱ λακοῦντες Bothe.—
ἀρ' ἡσθα Bergk and Fritzsch
with Elmsley for γὰρ ἡσθα.
Between ‘then you were foolish’
and ‘because you were foolish’
the difference is very slight, and
(if necessary) ἡλίθιος was easily
pronounced as a trisyllable.

918. ὁ δεῖνα. This is used
to show the extreme stupidity of
Dionysus, who does not
clearly know even whom they
are talking about. ‘Why did
What’s-his-name do that?’

919. καθότο. A somewhat
anomalous optative, like πρό-
θοτο. Bergk conjectures καθῆτο,
which Meineke adopts from Do-
bree. Compare κεκλῆτο, μεμ-
νῆτο, and see Cobet, Var. Lect.
p. 601.—προσδοκῶν, cf. Ach. 10,
ὑπὲ δὴ κεχήνη προσδοκῶν τὸν
Αἰσχύλον. All this, says Eu-
ripides, the poet did because he
was an impostor.

920. διήγεις διν, ‘would be
getting on,’ or ‘near the end.’
The spectators, waiting only till
the muffled actor should say
something, did not attend at all
to the progress of the plot.

922. σκορδινῷ, ‘yawn.’ Ach.
30, στένω, κέχηνα, σκορδύνωμαι.

923. ἐπειδὴ ληρήσειε, quotiens
haec lusisset, or nūgatus esset.
Sen. Cypor. I. 6. 40, ὅτι δὲ
ταχὺ ἐφενγεῖ, ἐπειδὴ εὐρεθεῖν,
ἅλλας κύνας εἶχε. Plat. Phaed.
p. 59 D, ἐπειδὴ ἀνεῳθεῖν τὸ
δεσμωτήριον, quotiens apertum
esset.—μεσοίη, ‘was just in the
middle,’ Aesch. Pers. 435, εὗ
νῦν τόδ' ἴσθι, μηδέπτω μεσοῖη
κακόν. See also Med. 60.

925. μορμωπά, ‘boogie-faced.’
This compound implies a word
μόρμορος or μόρμυρος by the side
of μορμώ.

926. ἄγνωτα, from ἄγνωτος,
ignotus, is to be distinguished

ΕΤ. σαφὲς δ' ἀν εἰπεν οὐδὲ ἐν ΔΙ. μὴ πρὶς τοὺς
οὐδόντας.

ΕΤ. ἀλλ' ἡ Σκαμάνδρους, ἡ τάφρους, ἡ 'π' ἀσπίδων
ἐπόντας

γυρυπαέτους χαλκηλάτους, καὶ ρήμαθ' ἵππο-
κρημνα,

ἄξυμβαλεῖν οὐ ράδι ἦν. ΔΙ. νὴ τοὺς θεούς,
ἔγῳ γοῦν

930 ἥδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα
τὸν ξουθὸν ἵππαλεκτρυόνα ζητῶν, τίς ἔστιν ὅρνις.

ΑΙ. σημεῖον ἐν ταῖς ναυσίν, ὠμαθέστατ', ἐνεγέ-
γραπτο.

from ἀγνῶτα, from ἀγνώς, *in-*
scius. Aesch. Cho. 664, ἀγνώς
πρὸς ἀγνῶτ' ἔπει συμβαλὼν ἀνήρ,
'neither party knowing the
other.' The accent was cor-
rected by Lobeck. Mitchell
compares Oed. T. 58, γνωτὰ
κούν ἀγνωτά μοι. Bergk and
Meineke read ἀγνωτα from Rav.
and Schol.—οἶμαι τάλας. The
idea that he should have been
unintelligible to the spectators
especially annoys the poet.

927. Σκαμάνδρους. In treat-
ing of 'Homeric' subjects he
used military terms and phrases
of turgid and break-neck sort,
the meaning of which it was
not easy to guess. The critics
have remarked that in four
passages of the extant plays
the Scamander is mentioned.
—ξυμβαλεῖν, to combine, put
together intelligibly. Cf. Prom.
Vinct. 775, ἥδ' οὐκέτ' εὐξύμβλητος
ἡ χρησμφδία.

928. ἐπ' ἀσπίδων. The de-
vices on the warrior's shield
are given in the Seven against
Thebes; possibly γυρυπάτους
may refer to the Σφίγξ ὠμόσ-

τος. Welcker thought Memnon's
shield was referred to.

931. ἥδη ποτ'. This is thought
to be borrowed from Hippol.
375, ἥδη ποτ' ἀλλας νυκτὸς ἐν
μακρῷ χρόνῳ θυπτῶν ἑρόπτιο'
ἢ διέφθαρται βίος. From the
Persian or Assyrian embroi-
deries he had seen in the wars,
the poet appears to have intro-
duced some of the strange
figures (like the hawk-headed
men on the stones from Nine-
veh). Cf. Pac. 1177, κάτα φεύ-
γει πρᾶτος ὕπερ ξουθὸς ἵππα-
λεκτρυών, where the Schol. says
the word was used in the Μυρ-
ιδῶνες. Meineke adopts from
Bothe's conjecture ἵππαλέκτορα,
and in 937 ἵππαλέκτορας from
Fritsch. It may be question-
ed if the *v* was not elided in
the oblique cases, as in Nub.
1427, 1430, so that the pronun-
ciation was ἀλέκτρονας, as in
Homer 'Εναλίος is a quadri-
syllable, perhaps 'Εράλιος. But
ἵππαλεκτρυών may have come
from metrical necessity, as in
Αν. 800.

933. σημεῖον. 'It was paint-

- ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ὅμην "Ερυξιν εἶναι.
 ΕΤ. εἰτ' ἐν τραγῳδίαις ἔχρην κάλεκτρυόνα ποιῆσαι;
 ΑΙ. σὺ δ', ω̄ θεοῖσιν ἔχθρέ, ποδ' ἄττ' ἐστὶν ἄττ'
 ἐποίεις; 936
 ΕΤ. οὐχὶ ἵππαλεκτρυόνας μὰ Διὸν οὐδὲ τραγελάφους,
 ἄπερ σύ,
 ἀν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς γρά-
 φουσιν'
 ἀλλ' ᾧς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ
 πρώτον εὐθὺς

ed as a figure-head on the ship,
 you stupidest of creatures.' See
 Thuc. vi. 31.

934. Ἐρύξιν. The point of
 the joke is obscure to us. Possi-
 bly the son of Philoxenus had
 a prominent aquiline nose, or
 was in some way deformed or
 crook-backed.

935. κάλεκτρύνα. Euripides
 thinks the word unworthy of
 the dignity of tragedy. Aeschylus
 has used *δλέκτωρ* in Agam.
 ad fin., Eum. 862, and alluded
 to *ἡλέκτωρ*, a name for the sun,
 under Ζηνὸς δρυς in Suppl. 212.
 Hamaker proposed to omit this
 verse. But it is very appro-
 priate: 'if it was only a figure-
 head, it was not a theme for
 tragedy.'

936. ποιά γ' Fritzsch with
 MS. Rav.

938. παραπετάσμασιν. On the
 tapestry for curtains, cushions,
 or divans, imaginary animals
 were wrought, and some think
 this is the origin of certain
 traditional patterns on India
 shawls. From such fanciful
 creations heraldry in later times
 borrowed its wyverns, basilisks,
 unicorns, &c., as the Greeks
 had their hippocentaurs and

their chimaeras. Pliny N.H. viii.
 33 mentions the *tragelaphus*,
 and Fritzsch cites the word from
 Lucian's Prometheus, i. 7. Cer-
 tain it is that goats and stags
 have many points of affinity,
 and the term is still used by
 naturalists.

939. τὸ πρώτον — οἰδοῦσαν.
 'Swelling, when I first got it
 from you, with bombast and
 ponderous words.' The meta-
 phor is well kept up from the
 prescription of a physician to
 a dropsical patient. For *ἰσχ-*
νανεῖν, 'to reduce,' see Aesch.
 P. V. 380, *καὶ μή σφργῶντα*
θυμὸν ἰσχναντι βίᾳ.—ἐπιλλοῖς,
 see Ach. 398, Pac. 532. —
περιπάτοις, 'strolls,' 'country-
 walks,' such as were recom-
 mended to Phaedrus by his
 medical adviser, Plat. Phaedr.
init. — Bothe renders it *ser-*
monibus, disputationibus, com-
 paring 953. It would thus refer
 to the walking-lectures in the
 Lyceum.—*τευτλίος*, 'beet-roots,'
 or some variety of it like our
 'mangold wurzel.' The juice, as
 Bothe shows, was recommended
 as a sedative and purifier of
 the blood, and for reducing
 tumours.

οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ρημάτων ἐπα-
χθῶν, 940
ἰσχυναντα μὲν πρώτιστον αὐτὴν καὶ τὸ βάρος
ἀφεῖλον
ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοισι λευ-
κοῖς,
χυλὸν διδόντα στωμαλμάτων, ἀπὸ βιβλίων ἀπη-
θῶν
εἰτ' ἀνέτρεφον μονῳδίαις, Κηφισοφῶντα μιγνύς.
εἰτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδὲ ἐμπεσὼν
ἔφυρον, 945
ἀλλ' οὐξιών πρώτιστα μέν μοι τὸ γένος εἰπ'
ἄν εἰθὺς

943. *ἀπηθῶν*, 'straining it (the juice) clear from books,' i.e. from the written essays on rhetoric &c. which were beginning to be used, in place of the oral instructions formerly given: see on 53. "Hoc loco" (says Fritzsch) "non vera, sed verissima audivit Aeschylus."

944. *ἀνέτρεφον*, 'I fed it up,' another term derived from nursing patients.—*μονῳδίαις*, cf. 849. "Dispicuisse videntur Comico in Euripide propterea, quod illis justo frequentius usus fuerit." Bothe.—*μιγνύς*, sc. *σὺν αὐταῖς*. The mixing of ingredients is primarily meant, with a sly allusion, perhaps, to some gossip about Cephisophon the actor having had some affair with the poet's wife. See inf. 1408. According to the Schol. he was a slave who was supposed to assist Euripides in his compositions, an idea perhaps derived from 1468 inf. Dr Holden however (Onomast. Ar. in v.) refers to Arist. frag.

316, where he is said *συμποιεῖν τὴν μελψίαν*. The story of his being a slave came, as Dr Holden plausibly conjectures, from Ach. 395, where Cephisophon appears to open the poet's door to Dicaeopolis. By far the most natural sense of the passage is, that Euripides was indebted for much of his success to the clever acting of Cephisophon.

945. *ὅ τι τύχοιμ*, supply *λη-ρῶν*, 'in a random way' or 'on any subject that presented itself.'—*ἔφυρον*, 'nor did I suddenly throw myself into a subject and confuse one thing with another.' A metaphor, perhaps, from the mixing of dough. Cf. Prom. V. 450, *τὸν μακρὸν χρόνον ἔφυρον εἰκῇ πάρτα*. By *έμπεσών* (sup. 904) the leaning heavily upon the mass seems to be meant.

946. *εἰπ' ἄν*. Perhaps *εἰτεν*, as the Greeks very rarely elide the *ε* of the third person before *ἄν*, but prefer to say *εἰτεν ἄν*. In Eur. Ion 354, *σολ ταῦτα*

τοῦ δράματος. ΑΙ. *κρεῖττον γὰρ ἦν σοι νὴ*
Δλ' ἡ τὸ σαυτοῦ.

ΕΤ. *ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρῆκ' ἀν-*
ἀργόν,

ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χὼ δοῦλος οὐδὲν
ἡττον,

χὼ δεσπότης χὴ παρθένος χὴ γραῦς ἄν. ΑΙ.
εἴτα δῆτα 950

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα; ΕΤ.
μὰ τὸν Ἀπόλλω·

δημοκρατικὸν γὰρ αὐτὸν ἔδρων. ΔΙ. *τοῦτο μὲν*
ἔσασον, ὥ τάν.

οὐ σοὶ γάρ ἔστι περίπατος κάλλιστα περὶ γε
τούτου.

ΕΤ. *ἔπειτα τουτούσι λαλεῖν ἐδίδαξα* ΑΙ. *φημὶ*
κἀγώ.

ἢ βη, εἰτέρη ἡ, εἰχε' ἀν μέτρα,
 Dr Oberdick has lately suggested
 εἰτέρε, εἰχεν ἀν μέτρα. See
 sup. 39. Here the *ἀν* is the
 less necessary because historic
 tenses precede.

948. οὐδὲν, sc. πρόσωπον,
 'no character was left without
 some part.' The criticism on
 this boast (950, 1) implies that
 women and slaves should speak
 in tragedy either not at all, or
 in a subordinate way. We may
 ask, what would Aeschylus or
 Sophocles be to us without their
 female characters? The only
 innovation was the dialogue
 with slaves. As for *γραῦς*, Aesch.
 Eum. 38 may be compared with
 Eur. Hel. 437 and Hec. 59.

952. δημοκρατικόν. In allowing
 every member of the δῆμος,
 even slaves, the right of speaking,
 the poet avers that he
 acted more constitutionally than

the aristocrat Aeschylus. Dionysus advises him to give up that claim, for that is not one of the περίπατοι he boasted of sup. 942. The use of *κάλλιστα* adverbially, for *κάλλιστος*, is rather remarkable. 'You have not a ground (*διατριβὴ*, or subject) that you can go upon very well on *that* matter.' The meaning perhaps is, that Euripides' repeated attacks on the influence of the demagogues threw a doubt on his claims to being such an extreme liberal. Inf. 1443 he seems to side with the oligarchs. Hermann, "pereleganter," as Fritzsch says, referred this verse to Euripides' residence in Macedonia at the court of Archelaus.

954. τουτοῦ, viz. the spectators. Aeschylus thinks the citizens are too much given to talking, and that the benefit

ώς πρὶν διδάξαι γ' ἀφελες μέσος διαρραγῆναι.

ΕΤ. λεπτῶν τε κανόνων εἰσβολὰς ἐπῶν τε γωνι-
ασμούς, 956
νοεῖν, ὄρâν, ξυνιέναι, στρέφειν, ἔρâν, τεχνάζειν,
κάχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα ΑΙ. φημὶ^ν
κάγω.

ΕΤ. οἰκεῖα πράγματ' εἰσάγων, οἵς χρώμεθ', οἵς
ξύνεσμεν,
ἐξ ἀν γ' ἀν ἐξηλεγχόμην· ξυνειδότες γάρ οὗτοι
ἡλεγχον ἀν μου τὴν τέχνην ἀλλ' οὐκ ἐκομπο-
λάκουν 961
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληητον
αὐτοὺς

conferred was no benefit at all.
“Euripidea poësis utilissima
putabatur eloquentiae studiosis
(Quintil. Instit. Orat. x. 1.)”

Fritzsch.

956. κανόνων, see sup. 799.
‘I taught them,’ says Euripides,
‘to introduce subtle canons and
to apply squares to verses,—to
use their minds as well as their
eyes, to be intelligent, to turn
and to twist, to love, to plot, to
be ever suspecting evil, to be curi-
ously inquisitive about every-
thing.’ Plato uses *καχυπότοκος*
in several places. Fritzsch com-
bines *στρέψιν* ἔρâν, ‘to have a
fondness for quibbling,’ com-
paring ἡρα φαγεῖν ἀλλάντας Ach.
146 &c. But Mitchell appo-
sitely quotes Hipp. 347, τι τοιθ’,
θ δὴ λέγουσιν ἀδρώτους ἔρâν;
Ibid. 441, ἔρâς τι τοῦτο θαῦμα;
σὺν πολλοῖς βροτῶν. Meineke
suggests περâν. There is much
wit in making Euripides boast
of the social evils of the day
as benefits derived from his
own teaching. “Haec scripta
sunt verissime et proprie valent

de Euripidea poesi.” Fritzsch.

959. ἐξηλεγχόμην, sc. εἰ μὴ
καλῶς ἐποιουν.—οὗτοι, the spec-
tators.

961. κομπολακεῖν (ληκ, λακ),
‘to talk big,’ does not elsewhere
occur. The poet says he did
not, by ‘sensational’ stage ef-
fects, draw his audience away
from their common-sense, nor
represent Cycnus or Memnon
or heroes of that sort on
horses with bells to their trap-
pings, to scare and amaze.

The ‘Homer’ current in the
time of Aeschylus gave a pro-
minent place to these and other
heroes who in later times
dropped comparatively out of
notice. Cf. Aesch. Theb. 385,
ἢτ' ἀστίδος δὲ τῷ χαλκῆλαγοι
κλάζουσι κώδωνες φόβον. Rhes.
306, Γοργὼ — χαλκῆ μετάποτος
ἰππικοῖσι πρόσδετος πολλοῖσι οὐν
κώδωνιν ἐκτύπει φόβον. Cycnus,
a son of Poseidon, and Memnon
the son of Eos, were slain by
Achilles. See Quintus Smyrnaeus, IV. 153, XIV. 131, and II.
542.

Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαροπώλους.

γυνώσει δὲ τοὺς τούτου τε κάμους ἐκατέρου μαθητάς.

τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μανῆς,
σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπ-

ται,
966
ούμοι δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ

κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα,

965. **Φορμίσιος.** Some big hairy fellow, ridiculed as such in Eccles. 91. He seems to have taken a part in bringing back the people from the Peiraeus after the dissolution of the Thirty: see Holden, Onom. Ar. p. 943, and Fritzsch's note. Megaenetus was said to have been ridiculed for some similar characteristics, and as *αὐθάδης*, *ἀνασθήτος*, *καὶ οὐκ ἀρτεῖος* (Schol.). The joke in ὁ Μανῆς is quite unknown to us. Some take it as a common nickname for a slave; others read Μάγνης (Bothe), *μανῆς* (Meineke, after Fritzsch), Μάρνης (Bothe), *μανῆς* MSS. Ven. and R. Fritzsch refers to Hesych. in Μάνης and Μάρνης, and infers from his words that an unlucky dice-player was so called. "Opponi igitur sibi invicem Megaenetum Aeschyli discipulum, infeliciem aleatorem, et Theramenem, Euripidis alumnū, aleatorem felicissimum." (Dr Holden, Onomast. Ar. p. 836.)—Cleitopho, "homo non plane obscurus, sed dialogo cognomine qui Platonis inscribitur nobilitatus,

et cum Thrasymacho sophista commemoratus in loco vere Platonico Republ. p. 328 v.—Hoc loco perstringitur ut mobilis et versuto ingenio Theramenis in modum" (ibid. p. 855). Fritzsch supposes that his indolence or *ἀπραγμαστὴν* as a follower of Socrates is satirized. The pupils of Aeschylus are designated 'men of trumpets and lances and long beards, men who can fasten their victims to pine-trees by their dog-like grin.' Cf. Pac. 482, *γλισχρότατα σαρκάζοντες ὥστερ κυνίδια*. The robber Sinis was said to have killed his victims by tying them to bent fir-trees. Thus the poet describes those who tear people's characters by satire and ridicule. Fritzsch, "amarrulento risu Sinidem referentes. Videtur enim Sinis iste, qui pinus reflectebat occidendi causa, ita pictus esse, ut vultum referret acerbe irridentis. Hoc vultu erant etiam Phormisius et Megaenetus iudicemque ingenitem Sinidis fortitudinem aemulari videbantur."

ὅς ἡν κακοῖς που περιπέση καὶ πλησίον πα-
ραστῆ,

πέπτωκεν ἔξω τῶν κακῶν, οὐ Χῖος, ἀλλὰ Κεῖος.

- ΕΤ. τοιαῦτα μέντοι σωφρονεῖν
τούτοισιν εἰσηγησάμην,
λογισμὸν ἐνθεὶς τῇ τέχνῃ
καὶ σκέψιν, ὥστ' ἡδη νοεῖν
ἄπαντα καὶ διειδέναι
τά τ' ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἀμεινον ἡ πρὸ τοῦ,
κἀνασκοπεῖν, πῶς τοῦτ' ἔχει;

971

975

970. οὐ Χῖος κ.τ.λ. There is much uncertainty as to the true explanation of this phrase, which seems to have been applied to dice-players. Fritzsch cites an important scholium on Plato p. 320 B, τῶν δὲ βόλων δὲν τὰ ἔξ δυναμενος Κύρος καὶ ἔξιτης ἐλέγετο, Χῖος δέ δὲ τὸ ἐν καὶ κύων λέγεται δέ τις καὶ παρομία ἀπὸ τούτου, οὐλον Χῖος παραστάς Κύρον οὐκ ἔσω. He gives the sense thus: Theramenes escaped by a slight change of principle or profession, no greater in fact than the difference in sound between Χῖος and Κεῖος. He supposes the poet to have had in mind the real form of the proverb, which was applied to men clever at getting themselves out of a scrape by some change of their policy, or (as we say) by playing different cards,—οὐ Χῖος, ἀλλὰ Κύρος. But Κύρος was changed to Κεῖος because Theramenes was born in Ceos. Bothe contends that Κεῖος, not Κύρος, is the true reading, and that the people of Ceos had a good repute, like Simonides, Bacchylides, and Prodicus, while the

Chians were disliked and suspected by the Athenians. Cf. Pac. 171, πέντε ταλανθ' ἡ πόλις ἡ Χίων διὰ τὸν σὸν πρωκτὸν δολήσει. Thus, he says, “Ceum se simulare solebat Theramenes, cum esset Chius, i. e. nequam.”

971. σωφρονεῖν. To be as wise as Theramenes in looking after their own interests. So Rav. and Ven., for the vulg. μέντοι γὼ φρονεῖν, which Bergk retains. Meineke has μέντονγὼ φρονεῖν.

974. ὥστ' ἡδη κ.τ.λ. He speaks of the practical result of the teaching of his tragedies in domestic life, not of the actual subject-matter of the plays, as Bothe supposes, adding, “indigna talia cothurno.” It seems best to construe νοεῖν καὶ διειδέναι ἄπαντα, ‘to understand and to make distinctions in everything.’ Thus τά τ' ἄλλα will mean, ‘and among other domestic virtues, to manage their houses better than before.’ The same suspicious and inquisitive character is satirized in Thesm. 396 seqq.

978. ἀνασκοπεῖν. “Diligenter considerare,” Fritzsch, who compares Thesm. 666, Eccl. 827.

- ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;
 ΔΙ. νὴ τοὺς θεούς, νῦν γοῦν Ἀθη-
 ναίων ἄπας τις εἰσιών
 κέκραγε πρὸς τοὺς οἰκέτας
 ζητεῖ τε, ποῦ ὅστιν ἡ χύτρα;
 τίς τὴν κεφαλὴν ἀπεδήδοκεν
 τῆς μαινίδος; τὸ τρύβλιον 985
 τὸ περυσινὸν τέθυηκέ μοι
 ποῦ τὸ σκόροδον τὸ χθιζινόν;
 τίς τῆς ἐλάας παρέτραγεν;
 τέως δὲ ἀβελτερώτατοι,
 κεχηνότες Μαμμάκυθοι,
 Μελιττίδαι καθῆντο.
 990
 ΧΟ. τάδε μὲν λεύσσεις, φαιδίμι 'Αχιλλεῦ·
 σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως
 μῆ σ' ὁ θυμὸς ἀρπάσας

979. *τίς προβλαβεν*; Fritzsch.
τίς τοῦ Ἐλαβεν; Bentley.
 985. *τῆς μαινίδος*. ‘Who has gnawed off the head of that sprat?’ A similar anxiety is expressed about the fate of a dish or platter bought a year ago (*περυσινὸν*, Fritzsch). The trumpery nature of the losses complained of shows the growing ‘sharpness’ of those who once were regular dolts (*Εquit. 634*). With Fritzsch, Meineke reads *Μελιττίδαι*, which has an apparent relation to the priestesses called *Μελισσαί*. Bergk has *Μελιτίδαι*. With the MS. reading *μελιττίδαι* he compares *βλιτομάμματα*. Fritzsch regards it as the patronymic of *Μελισσοί*, and shows in a long and learned note that a *Μελιττίδης* was, like *Μαμμάκυθος*, a name implying special stupidity. Perhaps it is analogous to the Pla-

tonic taunt ὡς ηὖς εἶ, and the familiar address of our country-people, who call each other ‘Honey.’

987. *τὸ σκόροδον*. So Juvenal, XIV. 133, ‘filaque sectivi numerate includere porri.’

992. *τάδε μὲν κ.τ.λ.* ‘You see the boast he makes, Aeschylus, and the charge against you.’ The verse was the first line of the *Myrmidones*; see frag. 122. It is one of the very few that can be fairly referred to our Homeric texts, viz. the appeal to Achilles to rise and help his countrymen under their recent defeat by Hector. Hermann however (ap. Fritzsch) thinks that the chorus in the play of Aeschylus consisted of legates from the Myrmidones themselves.

994. After *θυμὸς* Bergk, after *ὅτες* Meineke, marks a lacuna,

995

έκτὸς οἵσει τῶν ἑλαῶν·
δεινὰ γὰρ κατηγόρηκεν.
ἀλλ' ὅπως, ὡς γεννάδα,
μὴ πρὸς ὄργην ἀντιλέξεις,
ἀλλὰ συστείλας, ἀκροισι
χρώμενος τοὺς ἴστιοις,
εἴτα μᾶλλον μᾶλλον ἄξεις,
καὶ φυλάξεις,
ἥνικ' ἀν τὸ πνεῦμα λεῖον
καὶ καθεστηκὸς λάβησ.
ἀλλ' ὡς πρώτος τῶν 'Ελλήνων πυργώσας ρή-
ματα σεμνὰ

1000

though nothing is wanting to the syntax or metre. The strophe is at 895 seqq. Fritzsches, on his own conjecture, has ὡ φέρετε; μόνον δπως δὲ κ.τ.λ.

995. *έκτὸς τῶν ἑλαῶν*. To get out of the course in the stadium was to get among or beyond the olives planted along it, *extra oleas vagari*. Cf. Aesch. Cho. 1022, ὥστερ ξὺν ἵπποις ἥροιστροφῶ δρόμου ἔξωτέρω.

999. *συστείλας*, 'reefing your sail, and using only the edge of it.' Cf. Equit. 432, ἐγὼ δὲ *συστείλας γε τὸν ἀλλάντας εἰτ'* ἀφῆσον κατὰ κύρ' ἔμαυτὸν οὐρον. Eur. Med. 524, ἀκροιστα λαΐφους κρασπέδους ἐπεκδραμένι τὴν σὴν στόμαργον, ὡς γέναι, γλωσσαλγίαν.

1001. *Vulgo ἄξεις*, sc. τὴν ταῦν. Schol. *ἐπάξεις τὸν λόγον καὶ αὐτὸν*. Fritzsches reads ἄξεις, which by a somewhat forced interpretation he explains *irrues*, and supplies *τοὺς ἴστιοις*. He compares Eur. Troad. 1086, *πόντιον σκάφος δίστον πτερόσιν*. Mitchell also reads ἄξεις, *insurges*. A better interpretation would be, 'you will put on

more and more speed.' On the whole, this seems the most probable reading. With φυλάξεις we may supply τὸν καιρὸν. The sense would be different if he had said *τηρήσεις ὅποτε ληγεῖ*, 'Watch your time to attack (or board him, as we might say), when you have got the wind light and settled,' i. e. not blowing in gusts. The metaphor is from the πρῷρες, whose duty it was to watch the sails and keep the ship close to the wind. See Equit. 543.—καθεστηκός, so Equit. 865, δταν μὲν ἡ λίμην καταστῆ. Aesch. Pers. 295, λέξον καταστάς.

1004. *πυργώσας*. As the first of the Greeks who had built up the fabric of tragedy by grand phrases, and dressed up that which, in the hands of Thespis, had been mere λῆπτος, though dignified with the name of tragedy, i. e. the senseless jokes of the goat-song, Aeschylus is told to take courage and 'give free vent to his flood of eloquence.' The metaphor is from letting water flow that

- καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν
κρουνὸν ἀφίει.
- 1005
- AI. θυμοῦμαι μὲν τῇ ἔυντυχίᾳ, καὶ μου τὰ σπλάγχν'
ἀγανακτεῖ,
εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν ὥνα μὴ φάσκῃ
δ' ἀπορεῖν με,
ἀπόκριναί μοι, τίνος οὕνεκα χρὴ θαυμάζειν
ἄνδρα ποιητήν;
- ET. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιοῦμεν
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν. AI. ταῦτ'
οὖν εἰ μὴ πεποίκας,
- 1010
- ἀλλ' ἐκ χρηστῶν καὶ γενναλῶν μοχθηροτάτους
ἀπέδειξας,
τί παθεῖν φήσεις ἄξιος εἶναι; ΔΙ. τεθνάναι
μὴ τοῦτον ἐρώτα.
- AI. σκέψαι τοίνυν οἶους αὐτοὺς παρ' ἐμοῦ παρεδέ-
ξατο πρῶτον,
εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδραστού-

πολίτας,

has been dammed up. Fritzsch regards λῆρον as used παρὰ τροσδοκίαν for τέχνην, in which he follows the Schol.

1006. τῇ ἔυντυχίᾳ, ‘at the circumstance,’ viz. at the fate which has befallen me. Mitchell translates, ‘at the encounter,’ ‘at our being thus brought together;’ and this may be right. Aeschylus is indignant at having to defend himself against such an adversary, but condescends to put to his rival the effective question, ‘What is a good tragic composer?’ Euripides replies, in the true spirit of a Sophist, ‘The clever political adviser, who makes the citizens better.’ In this reply, as before observed, the

stage occupies the position of the modern pulpit or platform, or the leading articles of a modern journal.

1007. Περ̄haps, ἡνα μὴ φάσκη δ' κ.τ.λ.

1010. ταῦτ' οὖν Bergk, MS. Rav., τοῦτ' οὖν vulgo.

1011. μοχθηροτάτους. “Superlativo inest vehementissima Euripidis reprehensio, nec valde mirum, Athenienses serio appellari μοχθηροτάτους ut in tanta veteris comoediae licentia.” Fritzsch.

1012. τεθνάναι. The Schol. notices the joke of applying to departed spirits the sentence of the law-courts.

1014. τετραπήχεις, ‘six feet high,—a phrase equivalent to

μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν,
μηδὲ πανούργους, 1015
ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκο-
λόφους τρυφαλείας
καὶ πήληκας καὶ κυνημῖδας καὶ θυμοὺς ἐπτα-
βοείους.

ΕΤ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν κρανοποιῶν αὐ-
μ' ἐπιτρίψει.

ΔΙ. καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναίους ἔξε-
δίδαξας;

Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνόμενος
χαλέπαινε. 1020

ΑΙ. δρᾶμα ποιήσας Ἀρεως μεστόν. ΔΙ. ποῖον;
ΑΙ. τοὺς ἔπτ' ἐπὶ Θήβας·

ὁ θεασάμενος πᾶς ἀν τις ἀνήρ ηράσθη δάιος
εἶναι.

ΔΙ. τουτὶ μέν σοι κακὸν εὑργασται· Θηβαίους γάρ
πεποίηκας

'fine fellows,' without special reference to actual height. So also in Vesp. 552, *ἄνδρες μεγάλοι καὶ τετραπήχεις*.—διαδραστολίτας, 'shirking the duties of citizens,' i.e. in service or the state burdens. Ach. 601, δρῶν —*νεανίας οὐσὶ διαδεδακότας*.

1015. κοβάλους. Cf. sup. 104, Equit. 635, where the word is combined, as here, with the idle loitering in the *dyoprá*.

1016. πνέοντας. In the time of the Persian wars they breathed nothing but 'spears and helms, casques and greaves, and courage of seven-ox-power.' A joke, of course, on the *σκύτα* of seven folds of bull's hide.

1018. αὖ. 'He'll be the death of me again by his plays on helmets.' Euripides, always an

adherent of the peace-party (like Aristophanes himself), thinks they have had enough of martial tragedy already.

1019. Fritzsch gives this verse together with the next to Dionysus. He says *καὶ τί σὺ κ.τ.λ.* is the remark of a friend; but it may be given to Euripides and taken ironically, 'And pray what did you do to teach them to be so chivalrous?' as in fact *καὶ τίς* has properly this sense, 'Surely no one did' &c. Meineke and Dindorf take the same view as Fritzsch. It does not appear that, so far, Dionysus is especially favourable to Aeschylus.

1020. σεμνυνόμενος, cf. 703, 833.

ἀνδρειοτέρους εἰς τὸν πόλεμον καὶ τούτου γ'
εἴνεκα τύπτου.

- AI. ἀλλ' ὑμῶν αὐτὸν ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τοῦτο
ἐτράπεσθε. 1025
είτα διδάξας Πέρσας μετὰ τοῦτον ἐπιθυμεῖν ἐξε-
δίδαξα
νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον
ἀριστου.
- ΔI. ἐχάρην γοῦν, τὴνίκ' ἡκουσα περὶ Δαρείου τε-
θνεώτος,

1026. μετὰ τοῦτον. This is either a careless expression or a mistake in date, which, so long after, the poet may easily have made. We now know that the Persae was exhibited in 472 and the Seven against Thebes in 467 B.C. Perhaps we may render *ētra* 'in the next place,' and *μετὰ τοῦτο* 'after their military training in preceding plays,' e.g. those alluded to at 1016. Mitchell, after Porson, cites Aves 810, *ētra τοῖς θεοῖς θύσαι μετὰ τοῦτο*, and adds, "by this version" (viz. *porro*, by Thiersch) "any difficulty as to whether the *Persae* or the *Septem* was first brought upon the stage by Aeschylus, is got rid of."

1027. κοσμήσας, 'having dressed up a most glorious action.' Cf. 1005. Plato Phaedr. p. 245 A.

1028. τὴνίκ' ἡκουσα. Bothe and Dindorf adopt from corrected MSS. the reading *τὴνίκ'* *ἀπτηγγέλθη*. Meineke, by an improbable alteration, gives *τὴνίκ' λαν ἡκουσ'* *ἀπὸ Δ. τ.* Even less satisfactory are Bergk's proposal to read *τὴνίκ' αὐτὴν'* *δόσα* *πτίν Δαρείου τ.,* and Fritzsch's

strange crasis *ἐχάρην γοῦν τῷ* *περικούσας παρὰ Δαρείου κ.τ.λ.*, which should at least have *iota subscriptum*. He considers that this best suits what follows about the chorus of Persians clapping their hands in lamentation; and he regards the passage as alluding to Persae 800 seqq., where Darius predicts the defeat at Plataea. Some have thought that the news of Darius' death is meant, which is the obvious meaning; and so Mitchell understands it. Others think *Δαρείος τεθνεώς* may mean *Δαρείου εἰδώλον*. In either case the passage would seem to refer to another edition of the play, probably earlier than that which has come down to us. In Pers. 663 Dind. the Chorus say *βδοκε πάτερ ἀκακε Δαρείαν οἱ*, where we may easily read *Δαρεῖ λανοῦ*. Dr Oberdick, in the Preface to his edition of the Persae (Berlin, 1876, p. vii), suggests that in a second edition the poet altered a passage which, as he infers from the words of Dionysus, had caused amusement and some ridicule to the audience. The play that we have he thinks was acted

δ χορὸς δ' εὐθὺς τὰ χεῖρ' ὀδὶ συγκρούσας εἰπεν
ἰανοῖ.

AI. *ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν. σκέψαι*
γὰρ ἀπ' ἀρχῆς, 1030
ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέ-
νηνται.

'Ορφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε
φόνων τ' ἀπέχεσθαι,

Μουσαῖος δ' ἔξακέσεις τε νόσων καὶ χρησμούς,
'Ησίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ
θεῖος "Ομῆρος

at the court of Hiero in Syracuse. Bothe would read *παρὰ Δαρείου*, supposing the verse to refer to the advice given by Darius to his countrymen, Pers. 790 seqq., which virtually contains a laudation of the valour of the Athenians.

1030. Meineke reads *λά-*
σκειν, with Hamaker. But *ἀ-*
σκεῖν may easily mean *μελετᾶν*,
'constantly to bring before the
audience.'—*ἀπ' ἀρχῆς*, from the
earliest history of the poetic
art.

1032. *τελετάς*. Orpheus and
Museus in the Greek religion
took the part of Moses and the
Prophets in the Jewish. They
were regarded as inspired teach-
ers, and the instructors in those
mysteries by which man be-
came reconciled to his Maker,
and thus the various fetish
rites, *ἐπύδα*, for averting dis-
eases were attributed to them.
Plato affirms their *μαντία*, or
inspiration, in Phaedr. p. 244 E.
—*κατέδειξε*, a technical term
often used (see Mitchell's note)
for establishing or introducing

new rites of religion.—*φόνων*,
the slaughter of animals for
sacrifice and for food. Like
Pythagoras, Orpheus inculcated
a vegetable diet. Theseus taunts
his son with this in Hippol.
952, δὲ ἀψύχον βορᾶς στρας κα-
πῆλεν, 'Ορφέα τ' ἀνακτ' ἔχων
βάκχενε. The Orphic doctrines
were connected more or less
with the worship of the Thra-
cian Bacchus. Cf. Eur. Rhes.
944, where the Muse, among
the praises of Thrace, says
μυστηρίων τε τῶν ἀπορρήτων
φάνας ἔδειξεν Όρφεὺς—Μουσαῖον
τε σὸν σεμνὸν πολίτην—Φοῖβος
σύγγονοι τ' ἡσκήσαμεν. But
Mitchell thinks, against Lo-
beck's opinion, that they had
more to do with the Eleusinian
mysteries.

1033. *χρησμούς*, the declared
will of the gods by omens &c.

1034. "Ομῆρος. Some of the
ancients fancied Hesiod was
older than Homer; see for in-
stance, Cicero De N. D. I. ch.
xv. Herodotus thought they were
contemporaries; but no certain
knowledge existed about either.

ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι
χρήστ' ἐδίδαξε, 1035
τάξεις, ἀρετάς, ὁπλίσεις ἀνδρῶν; ΔΙ. καὶ μὴν
οὐ Παντακλέα γε
ἐδίδαξεν ὅμως τὸν σκαιότατον πρώην γοῦν,
ἥνικ' ἔπειμπεν,
τὸ κράνος πρώτον περιδησάμενος τὸν λόφον
ἥμελλ' ἐπιδήσειν.

ΑΙ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθούς, ὡν ἦν καὶ
Λάμαχος ἥρως
ὅθεν ἡμὴ φρήν ἀπομαξαμένη πολλὰς ἀρετὰς
ἐποίησεν, 1040
Πατρίκλων, Τεύκρων θυμολεόντων, ἵν' ἐπαλ-
ροιμ' ἄνδρα πολίτην
ἀντεκτείνειν αὐτὸν τούτοις, ὅπόταν σάλπιγγος
άκούσῃ.

1036. *τάξεις*. In one passage of the Iliad (II. 362) Nestor gives advice about marshalling troops on the patriarchal principle of family ties; but here probably 'Homer' has the much wider sense that it appears to have held in the ante-Platonic age. Fritzsch cites Hor. Art. Poet. 73, 'Res gestae regumque ducumque et tristis bella Quo scribi possent numero monstravit Homerus.'

1037. *ἔπειμπεν*. When he was going to conduct, or accompany, a Panathenaic procession, he put on his helmet first and was going to fasten on the crest afterwards; which trifling mistake seems to have furnished a joke against him. The Schol. says that Eupolis called him Παντακλέης σκαιός. But Fritzsch thinks the epithet came from the present passage. He shows reasons, in a learned note, for

identifying this Pantacles with a poet, probably dithyrambic, mentioned by Antiphon, p. 11, 2 B.

1038. *περιδησάμενος*. Fastening it on his head by the ὀχεύς or chin-strap, II. III. 372. For ἐπιδήσειν Bergk needlessly proposes ἐπιθήσειν.

1040. *ὅθεν*, viz. from Homer. Aeschylus composed several plays from the old epics on the Troica, but it is not easy to connect any of his extant verses with the text that we possess, for the story of Agamemnon's murder was taken from the same epics (the Νέστοι) from which it has been incorporated in our Odyssey.—*ἀπομαξαμένη*, 'copying,' 'taking off the impression,' as we take a print from a copper-plate.

1043. *ἀντεκτέλειν*. A metaphor from a rope or measuring-line which is stretched out

ἀλλ' οὐ μὰ Δί' οὐ Φαῖδρας ἐποίουν πόρνας οὐδὲ
Σθενεβοίας,
οὐδὲ οἰδ' οὐδεὶς ἥντιν' ἔρωσαν πώποτ' ἐποίησα
γυναῖκα.

ΕΤ. μὰ Δί', οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέν σοι.

ΑΙ. μηδέ γ' ἐπείη.

1045

ἀλλ' ἐπὶ σοὶ τοι καὶ τοῖς σοῖσιν πολλὴ πολλοῦ
'πικαθῆτο,

ὦστε γε καύτιν σε κατ' οὖν ἔβαλεν. ΔΙ. νὴ
τὸν Δία τοῦτό γέ τοι δῆ.

against an object, and so equals it in dimensions.—Aeschylus here avows his object was above all things to make the citizens martial, while Euripides wanted to make them clever. This is not sincere, at least, not fair, criticism; it is one-sided, of course. From the extant plays we should rather say that one poet taught religion, the other rationalism. Equally untrue is the statement that Aeschylus never represented any women in love. Clytemnestra in Cho. 893 avows her strong affection, even in death, for Agisthus, which was a far less creditable affection than Phaedra's for Hippolytus. Fritsch replies to this, "Recte nulla Aeschyli tragoeadia tota esse dicitur amatoria." But the *Agamemnon* itself fairly falls under this category.—For the story of Sthenoboea alluded to, see Iliad vi. 160 seqq., where she is called "Αἴτεια."

1045. οὐ γὰρ ἐπῆν Bothé and Meineke, οὐδὲ γὰρ οὐ MS. Rav., "manifesto errore," says Meineke. On the other hand, Fritsch affirms that the Ravenna reading "tam Attica est, ut non possit non genuina

esse." Perhaps, οὐδὲ μετήν κ.τ.λ., 'nor had you ever a particle of love in your constitution.' Thus we should also read μηδὲ μετεῖη. [So Fritsch has edited on his own conjecture.] Kock would read μηδὲ γάρ εἴη.

1046. ἐπὶ τοι σοι Dindorf and Meineke. But, as Fritsch observes, Euripides is here opposed to Aeschylus.—πολλοῦ, perhaps πολλὴ κ' πολλοῦ, 'much and long.' The genitive occurs in Equit. 822, πολλοῦ δὲ πολὺν μέχρον καὶ νῦν ἀελήθεις ἔκρυψις. Nub. 915, θρασύς εἰ πολλοῦ, where perhaps ἐκ πολλοῦ, 'this long time,' is the right reading. For πολλὴ cf. Eur. Hipp. 443, Κύτρις γάρ οὐ φροητὸν ἦν πολλὴ μῆν. —ἐπικαθῆτο, a metaphor from the perching of a bird or a bee. Cf. Equit. 402, δωροδόκουσιν ἐπικαθεσιν Ιζων. Most of the copies here give ἐπικαθέτο, from the notion that the imprecation was extended to the adversary, and without regard to the result expressed by ὠστε κ.τ.λ. The allusion is to the alleged unhappiness of Euripides in his experience of married life.

1047. κατ' οὖν ἔβαλεν. The Ionic tmesis so common in

ἀ γάρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν
ἐπλήγης.

ΕΤ. καὶ τί βλάπτουσ', ω σχέτλι' ἀνδρῶν, τὴν πόλιν
ἀμαὶ Σθενέβοιαι;

ΑΙ. ὅτι γενναῖας καὶ γενναῖων ἀνδρῶν ἀλόχους ἀνέ-
πεισας 1050
κώνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελ-
λεροφόντας.

ΕΤ. πότερον δ' οὐκ ὄντα λόγου τοῦτον περὶ τῆς Φαι-
δρας ξυνέθηκα;

ΑΙ. μὰ Δί', ἀλλ' ὄντ· ἀλλ' ἀποκρύπτειν χρὴ τὸ
πονηρὸν τὸν γε ποιητὴν,
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γάρ
παιδαρίοισιν
ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ
ποιηταλ. 1055
πάνυ δὴ δεῖ χρηστὰ λέγειν ήμᾶς. ΕΤ. ἦν οὖν
σὺ λέγης Λυκαβηττοὺς
καὶ Παρνασῶν ἡμῖν μεγέθη, τοῦτ' ἔστι τὸ χρη-
στὰ διδάσκειν,

Herodotus. The expression, as
ἐπλήγη below, is from the blow
of a pugilist. Cf. Il. II. 692,
καδ δὲ Μύντη ἔβαλεν.—τοῦτο γέ
το δὴ, ‘that’s just it.’ Compare
the formula τοῦτ’ ἔκεινο.

1051. κώνεια πιεῖν. This may
be an absurd interpretation put
on some sensational story of
the day. It seems too absurd
to be a pure invention, and we
should in that case rather ex-
pect an allusion to the ἀγχόνη.
(Fritzsch says, “veri quiddam
subesse concedendum est.”)

1052. οὐκ ὄντα, i.e. οὐκ ἀληθῆ,
and πότερον implies the alterna-
tive, ἢ ὄντα, expressed in the
next verse. He means, that he

did not invent the tale, but it
was history,—which, as a rule,
the Greeks did not carefully dis-
tinguish from mythology.

1054. τοῖς μὲν γάρ. ‘For as
boys have a master to teach
them, so those grown up have
poets.’ This looks like the
exclusion of boys from the
theatre; see on Pac. 50. This
precept, ἀποκρύπτειν τὸ πονηρὸν,
is more consistent in the mouth
of a Socrates than in Aristophanes.

1055. τοῖσιν δ' ἡβῶσι ποιηταῖ
Rav., Meineke: “quod jure
improbatur Hermannus,” says
Fritzsch, who gives the reading
in the text from Porson.

ὅν χρῆν φράξειν ἀνθρωπείως; ΑΙ. ἀλλ' ὡ¹⁰⁵⁸
κακόδαιμον, ἀνάγκη
μεγάλων γνωμῶν καὶ διανοιῶν ἵστα καὶ τὰ ῥή-
ματα τίκτειν.

καλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μεί-
ζοσι χρῆσθαι¹⁰⁶⁰
καὶ γὰρ τοῖς ἴματίοις ἡμῶν χρῶνται πολὺ σεμ-
νοτέροισιν.

ἀμοῦ χρηστῶς καταδεῖξαντος διελυμήνω σύ.
ΕΤ. τί δράσας;

ΑΙ. πρώτον μὲν τοὺς βασιλεύοντας ῥάκι ἀμπισχών,
ἴν' ἐλεινοὶ¹⁰⁶¹
τοῖς ἀνθρώποις φαίνοιτο εἶναι. ΕΤ. τοῦτ' οὖν
ἔβλαψα τί δράσας;

ΑΙ. οὔκουν ἔθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς
διὰ ταῦτα,¹⁰⁶⁵
ἀλλὰ ῥακίος περιυλλόμενος κλάει καὶ φησὶ
πένεσθαι.

1058. *χρῆν* Bergk and Fritzsch
for *χρῆ*—ἀνθρωπείως, i. e. *κατ'*
ἀνθρώπον, according to the
measure of human intelligence.

1059. *ῥήματα*, 'phrases.' See
on 880.

1060. *τοῖς ῥήμασι*. 'That the
phrases the demigods use should
be bigger.' Similarly Ach. 686,
ἐς τάχος παλει ξωάπτων στρογ-
γύλων τοῖς ῥήμασι.

1061. *σεμνοτέροισιν*, 'finer.'

1062. *ἀμοῦ*, sc. *δέ* *ἐμοῦ*. 'When
I had well shown what those
dresses as well as those phrases
should be, you went and spoilt
them by the rags and the
whining language of your beg-
gar-kings.' Fritzsch cites Art.
Poet. 278, where Aeschylus is
called 'pallae repertor honestae.'
The word *διαλυμήνω* es-

pecially applies to the damage
and destruction of the tragic
dress. For *καταδεῖξαι* 'to in-
stigate' cf. sup. 1032, inf. 1079.

1065. *διὰ ταῦτα*. The com-
passion and the sentiment ex-
cited by the sight of poverty on
the stage have caused the ex-
cuse to gain some credit when
made by the *διαδραστοῦνται*,
sup. 1014. But of course (and
as Fritzsch allows) the state-
ment is an absurd exaggera-
tion.

1066. *περιειλάμενος* Bergk, *πε-
ριειλάμενος* Meineke after Cobet,
περιειλλόμενος Dindorf, Fritzsch,
περιειλόμενος Bothe. The MSS.
have *περιειλόμενοι*, but *περιλό-
μενος* Ven. There seems no
objection to the present par-
ticle of *περιμένειν*, 'as he wraps

τά τε παλαιὰ καὶ τὰ καινά,
κἀποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.
εἰ δὲ τοῦτο καταφοβεῖσθον, μή τις ἀμαθία
προσῆγειν.

τοῖς θεωμένοισιν, ὡς τὰ
λεπτὰ μὴ γνῶναι λεγόντοιν,
μηδὲν ὄρρωδείτε τούθ· ὡς οὐκ ἔθ' οὗτω ταῦτ'
ἔγει.

έστρατευμένοι γάρ εἰσι,
βιβλίον τ' ᔁχουν ἔκαστος μανθάνει τὰ δεξιά·
αἱ φύσεις τ' ἄλλως κράτισται, 1115
νῦν δὲ καὶ παρηκόμηται.
μηδὲν οὖν δείσητον, ἀλλὰ
πάντ' ἐπέξιτον, θεατῶν γ' οῦνεχ' ὡς ὅντων
σοφῶν.

ΕΤ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σοι τρέψομαι,
ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος 1120
πρώτιστον αὐτοῦ βασανιώ τοῦ δεξιοῦ.
ἀσαφής γάρ ην ἐν τῇ φράσει τῶν πραγμάτων.

1112. οὐκέτι κ.τ.λ. The 'march of intellect' in 'young Athens' has been so great, that every one now is literary, δευτ. and δεξιός, and has seen the world in the course of the many military expeditions. Cf. 1076. On the new use of written books see sup. 53.

1115. κράτισται, sc. πάντων
·Ελλήνων.

1119. *co.* The Rav. and others have *co.* But, as Fritzsch observes, Dionysus is addressed, Aeschylus being spoken of in the third person.

1121. *αὐτοῦ*. Perhaps, πρωτητα τούτου ε.τ.λ. Euripides

regards his own practice of telling the spectators at the outset the general plot of his plays as so much gain in point of clear exposition of the subject. *φρόνιστων πραγμάτων*. The want of this, he argues, is a fault in Aeschylus. Yet it is but the verbal obscurity in the opening lines of one play that is cavilled at. Perhaps, but for the criticism of Aristophanes, no modern would have regarded Euripides' treatment of his prologues as a fault.

1122. Meineke omits this
verse.

- ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς; ΕΤ. πολλοὺς πάνν.
 πρώτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.
 ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνήρ λέγ', Αἰσχύλε. 1125
 ΑΙ. 'Ερμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
 σωτῆρ γενοῦ μοι σύμμαχός τ' αἴτουμένῳ.
 ἥκω γάρ εἰς γῆν τήνδε καὶ κατέρχομαι.
 τούτων ἔχεις ψέγειν τι; ΕΤ. πλεῖν ἡ δώδεκα.
 ΑΙ. ἀλλ' οὐδὲ πάντα ταῦτα γ' ἔστ' ἀλλ' ἡ τρία.
 ΕΤ. ἔχει δ' ἔκαστον εἴκοσιν γ' ἀμαρτίας, 1131
 ΑΙ. δρᾶς ὅτι ληρεῖς; ΕΤ. ἀλλ' ὀλίγον γέ μοι
 μέλει.

1123. καὶ ποῖον κ.τ.λ. The formula implies incredulity that he will proceed to the test.

1124. τὸν ἐξ κ.τ.λ. Both the Agamemnon and the Eumenides, the other plays of the trilogy here called *Oresteia*, have prologues of some length. So Λυκούργεια (Thesm. 135), Ὁδυσσεῖα, Δολωνεῖα &c. It has been suggested (Journal of Philology, No. 14, p. 280) that the word is here another name of the Choephoroe. The opening verses of that play are selected evidently because they present some real grounds for objecting. The selection is fortunate for us, who have lost a part of the prologue as it existed in the Medicean MS.

1126. πατρῷα κράτη. Euripides asks (1141) if this means 'having in your regard (or keeping in sight) the victory gained by Clytemnestra over Agamemnon.' The words may also mean (1) 'who dost superintend the duties entrusted to thee by thy sire,' or (2) 'who dost keep in thy watchful care the kingly power my father had in life,' or (3) 'who dost survey this

royal palace in which my father was king.' It is to be observed that Aeschylus gives the first of these as his own meaning, v. 1146. Mitchell also prefers the meaning marked (1). Fritzsch, after Aristarchus, adopts (2).

1132. This verse, which occurred after 1136, was transferred to this place by Bergk, who also gave ἀλλ' ὀλνγον γέ κ.τ.λ. to Euripides instead of to Dionysus. It may be doubted if the words are not more suited to the silly critic who has been advising Aeschylus to be silent. Nor is there any reason why ληρεῖς should not be applied to the threat in 1134, "practer tres illos iambicos versus etiam plurim reus eris, h. e. plures perstringentur tui iambici versus" (Bothe). Meineke includes in brackets ἀλνγον—μέλει, "ut suspectos." Fritzsch, after ἐάν τελθ γ' ἐμοι, reads ΑΙ. δρᾶς ὅτι ληρεῖς; ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει. Εὐ. εὐθὺς γάρ κ.τ.λ. This arrangement also has the advantage of πῶς φύε μ. ἀμαρτεῖν following next after ἡμαρτηκε. When Dionysus had threatened Aeschylus with a still

- ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν εἰ δὲ μή,
πρὸς τρισὶν ἵαμβείοισι προσοφείλων φανεῖ.
ΑΙ. ἐγώ σιωπῶ τῷδε; ΔΙ. ἐὰν πειθῇ γ' ἐμοί. 1135
ΕΤ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον ὅσον.
ΑΙ. πῶς φῆς μ' ἀμαρτεῖν; ΕΤ. αὐθις ἐξ ἀρχῆς
λέγε.
ΑΙ. Ἐρμῆ χθόνιε, πατρῷ ἐποπτεύων κράτη.
ΕΤ. οὐκουν Ὁρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεώτος; ΑΙ. οὐκ ἄλλως
λέγω. 1140
ΕΤ. πότερ' οὖν τὸν Ἐρμῆν, ὃς ὁ πατὴρ ἀπώλετο
αὐτὸν βιαίως ἐκ γυναικείας χερὸς
δόλους λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
ΑΙ. οὐ δῆτ' ἐκείνον, ἀλλὰ τὸν Ἐριούνιον
Ἐρμῆν χθόνιον προσεῖπε, καδήλου λέγων 1145
ὅτι πατρῷον τούτο κέκτηται γέρας.

greater discomfiture (1133) the poet replies, ‘Nonsense!’ to which Dionysus retorts that he does’nt care if it *is* nonsense. But *παραινῶ σοι σιωπᾶν* has no intelligible reference, if it follows 1131.

1135. τῷδε. ‘For this man.’ Compare ἐγώ πριωμαι τῷδε, inf. 1229.

1136. εὐθὺς γὰρ. The γὰρ refers to v. 1131. By the arrangement of Bergk, πῶς φῆς μ' ἀμαρτεῖν appropriately follows next, as it naturally should.

1142, 3. Hermann supposes this to be in part a quotation from the prologue, οὐ δὴ βιαίως ἐκ γυναικείας χερὸς δόλους λαθραίοις οὐμὸς δλλυται πατὴρ.

1144. ἐκείνων, sc. τὸν δόλιον. The sense of the previous question is, ‘Did he mean that Hermes, as the god of craft,

was a witness of Agamemnon’s death by the cunning of a woman?’ The reply is, ‘No, not that Hermes,—it was the god of Ready Aid that he invoked as χθόνιος.’ Fritzsch objects that “alio modo interrogatum est, alio respondetur,” and reads οἱ δῆτ’ ἐκείνοις, scil. Ὁρέστης, comparing 788 and 1457, οὐ δῆτ’ ἐκείνη γ.’ So also Dobree had conjectured. It is not improbable that ἐκείνον may mean Agamemnon: ‘it was not him (ὁ πατὴρ) that he meant; but’ &c., in which case ξλεγε must be supplied from προσεῖπε.

1145. ἐδήλου. He showed that by the Hermes he addressed as χθόνιος he meant the Saving God (the ‘benefactor’), by saying that he holds that office from his father, viz. from Zeus Σωτῆρ. For Hermes was asked σωτῆρ γενέσθαι ξύμμαχος τε.

- ΕΤ. ἔτι μεῖζον ἐξήμαρτες ή ὥγω 'βουλόμην
εἰ γάρ πατρῶν τὸ χθόνιον ἔχει γέρας,
ΔΙ. οὔτως ἀν εἴη πρὸς πατρὸς τυμβωρύχος.
ΑΙ. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
ΔΙ. λέγ' ἔτερον αὐτῷ σὺ δὲ ἐπιτήρει τὸ βλάβος.
ΑΙ. σωτῆρ γενοῦ μοι σύμμαχός τ' αἴτουμένῳ,
ἢκω γάρ ἐσ γῆν τήνδε καὶ κατέρχομαι.
ΕΤ. δὶς ταυτὸν ἡμῖν εἴπεν ὁ σοφὸς Αἰσχύλος.
ΔΙ. πῶς δὶς; ΕΤ. σκόπει τὸ ρῆμ' ἐγὼ δέ σοι
φράσω. 1155
ἢκω γάρ ἐσ γῆν, φησί, καὶ κατέρχομαι
ἢκω δὲ ταυτόν ἔστι τῷ κατέρχομαι.
ΔΙ. νὴ τὸν Δλ', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
ΑΙ. οὐ δῆτα τούτῳ γ', ὡς κατεστωμυλμένε 1160
ἀνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπᾶν ἔχον.

1149. *τυμβωρύχος*. Those who robbed tombs of buried treasure were, in a sense, *χθόνιοι*, 'earth-grubbers,' as it were, and *χθόνιον γέρας* will bear the secondary sense of 'a prize obtained from the earth.' Euripides should have completed his objection thus: 'if it is from his *father* that he holds this office of god of the dead, Zeus must have usurped the prerogatives of the powers below; or, 'Zeus himself might have rather been invoked as Preserver.' The exact point of the *μεῖζων ἀμφίτρια* is left doubtful by the interruption of Dionysus.

1150. *ἀνθοσμίαν*. The 'bouquet' of good wine, *flos vini*, was called *ἀνθος*. Cf. Plut. 808, οἱ δὲ ἀμφορῆς οἶνον μέλανος ἀνθοσμίου, sc. μεστοί. The sense is, 'Your joke wants flavour.'

1151. σὺ δέ. Do you, Euripides, be on the look-out for the fault.

1155. *σκόπει τὸ ρῆμα*, 'consider the expression, and I will repeat it clearly to you.' (Or perhaps, 'but stay, I will save you the trouble by making it clear to you.') It seems singular that a usage so well known to us as *κατελθεῖν*, 'to return from exile,' should have seemed to a Greek the same as *ἡκειν*, and have required a comment for explaining it (1165). Doubtless the criticism is a mere joke.

1159. *μάκτρα* and *κάρδοπος* differ only as 'a kneading-trough' does from 'a trough to knead in.'

1160. *κατεστωμυλμένε*, 'talked at,' implies *μάτην*, and means one on whom words leave no impression.

1161. *ἐπῶν*, 'of verses.' For

- ΔΙ. πῶς δή; διδαξον γάρ με καθ' δ τι δὴ λέγεις.
 ΑΙ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας
 χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν
 φεύγων δ' ἀνὴρ ἥκει τε καὶ κατέρχεται. 1165
 ΔΙ. εὐ νὴ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;
 ΕΤ. οὐ φημὶ τὸν Ὁρέστην κατελθεῖν οἴκαδε
 λάθρα γὰρ ἥλθεν, οὐ πιθὼν τοὺς κυρίους.
 ΔΙ. εὐ νὴ τὸν Ἐρμῆν ὃ τι λέγεις δ' οὐ μανθάνω.
 ΕΤ. πέραινε τοίνυν ἔτερον. ΔΙ. ἵθι πέραινε σύ,
 Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.
 ΑΙ. τύμβου δ' ἐπ' ὅχθῳ τῷδε κηρύσσω πατρὶ¹
 κλύειν, ἀκοῦσαι. ΕΤ. τοῦθ' ἔτερον αὐθις λέγει,
 κλύειν, ἀκοῦσαι, ταυτὸν ὃν σαφέστατα.
 ΔΙ. τεθηκόσιν γάρ ἔλεγεν, ὃ μοχθηρὲ σύ, 1175
 οὶς οὐδὲ τρὶς λέγοντες ἔξικνούμεθα.
 σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; ΕΤ. ἐγὼ
 φράσω.
 κἄν που δὶς εἴπω ταυτόν, ἡ στοιβὴν ἴδῃς

ταῦτ' ἔστι perhaps we should read
 ταῦτάν, the ἔστι being supplied.

1163. Meineke reads ἥκειν
 for ἐλθεῖν after Hirschig, and
 μετῇ for μετῆ. Neither change
 is at all necessary. ‘Any man,’
 says Aeschylus, ‘who has civic
 rights, may be said ἐλθεῖν ἐς
 γῆν, but not κατελθεῖν, unless
 he has returned from exile.’
 The Attic writers do not seem
 fond of the infinitive ἥκειν.

1168. λάθρα. This shows
 that κατελθεῖν was only applied
 to a legal return, and a resump-
 tion of civic rights, the Roman
postliminium.

1170. πέραινε, *integrum ver-*
sum recita.

1172. κηρύσσω. As Hermes
 himself was the θεῶν κῆρυξ, the
 poet probably wrote κηρύσσων.

The next line might thus have
 ended with τῷδε' ἀπάγγειλον
 πάθη.

1173. τοῦθ' ἔτερον. ‘Here’s
 another thing he says twice,’
 viz. as before in 1157. The
 real difference is that κλύειν
 means to hear with the outward
 ears, ἀκοῦσαι with mental in-
 telligence, as in Prom. v. 448,
 κλύοντες οὐκ ἥκουν. For αὐθις
 Meineke reads αὖ δις with Cobet.

1176. τρὶς λέγοντες. So Virg.
 Aen. vi. 506, ‘et magna Manes-
 ter voce vocavi.’ Od. ix. 65,
 πρὶν τινα τῶν δειλῶν ἐτάρων τρὶς
 ἔκαστον ἀνσαι. The feeble and
 half animate spirits, ἀμερητὰ
 κάρρητα, were thought to have
 a slow and languid sense of
 hearing.

1178. στοιβὴν, ‘an expletive,’

ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον. 1179

ΔΙ. οὐδὲ δὴ λέγ· οὐ γάρ μουστὶν ἀλλ' ἀκουστέα
τῶν σῶν προλόγων τῆς ὄρθοτητος τῶν ἐπών.

ΕΤ. ἦν Οἰδίπους τὸ πρώτον εὐδαίμων ἀνήρ,

ΑΙ. μὰ τὸν Δλ' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
ὄντινά γε, πρὶν φύναι μέν, ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι
πῶς οὗτος ἦν τὸ πρώτον εὐδαίμων ἀνήρ; 1186

ΕΤ. εἰτ' ἐγένετ' αὐθις ἀθλιώτατος βροτῶν.
μὰ τὸν Δλ' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.
πῶς γάρ; ὅτε δὴ πρώτον μὲν αὐτὸν γενόμενον
χειμῶνος ὄντος ἔξέθεσαν ἐν ὁστράκῳ, 1190
ἴνα μὴ κτραφεὶς γένοιτο τοῦ πατρὸς φονεύς.
εἰτ' ὡς Πόλυβον ἥρρησεν οἰδῶν τῷ πόδε·
ἔπειτα γραῦν ἔγημεν αὐτὸς ὧν νέος,
καὶ πρός γε τούτοις τὴν ἑαυτοῦ μητέρα·

'mere padding to my verse.'—
κατάπτυσον, supply αὐτῶν.

1180. The syntax is, οὐ γὰρ
ἀλλὰ ἀκουστέον ἔτι μοι. Notice
the irony of the article with
each noun in the next verse.

1182. ἦν Οἰδίπους. The open-
ing verse of the Antigone of
Euripides.

1184. πρὶν φύναι μὲν, 'before
he was begotten,' is to be dis-
tinguished (unless there is a
joke intended at the poet's
tautology) from πρὶν καὶ γεγο-
νέται, 'ere ever he was born.'
The point of the μὲν is by no
means clear. Perhaps δις πρὶν
μὲν φύναι ἀθλος, εἴτα δὲ ἀθλιώ-
τατος ἐγένετο. See Plato, Protag.
p. 343 D.

1186. τὸ πρώτον. These
words have the emphasis, 'how
could he be happy *at first*, when
evil was destined to him even
before he came into existence?'

Fritzsch seems to have over-
looked this.

1188. μὰ τὸν Δλ' οὐ δῆτ'. This
form of direct and somewhat
blunt denial is purposely re-
peated from 1183.

1190. ἔξέθεσαν. 'They ex-
posed him in a crock,' a sort of
extempore cradle, as in Thesm.
505, τὸ δ' εἰσέφερε γραῦν ἐν
χύτρᾳ τὸ παιδίον, where a sup-
posititious child is spoken of.

1192. οἰδῶν. Cf. 940. Eur.
Phoen. 26, σφυρῶν σιδηρᾶ κέντρα
διαπειρας μέσον, δθειν νιν Ἑλλὰς
ώνδιμαζεν Οἰδίπουν.—Ἐρρειν, like
φθαρῆναι, is used of disastrous
or fatal expeditions. See Pac. 72.

1194. The marriage of Oe-
dipus with his mother is now
generally understood as a solar
legend. For, as Dr Goldziher
says, in his "Mythology among
the Hebrews," "Murders of
parents, or children, or brothers,

- ΔΙ. *νὴ τὴν Δῆμητρα, χιτῶνά γ' ἔχων οὐλων ἐρίων
ύπενερθε'*
*κᾶν ταῦτα λέγων ἔξαπατήσῃ, παρὰ τοὺς ἰχθῦς
ἀνέκυψεν.*
- ΑΙ. *εἰτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν ἐδί-
δαξας,*
*ἡ ἔκενθουσι τύς τε παλαιότρας καὶ τὸς πυγὰς
ἐνέτριψε* 1070
*τῶν μειρακίων στωμυλλομένων, καὶ τοὺς παρά-
λους ἀνέπεισεν*

himself in his rags he weeps and says he is poor.' For the aristocrat *εἴλασθαι* it is hard to find any sufficient authority in the Attic of the old Comedy. On the varying forms of this word Cobet has a good chapter (viii) in *Miscell. Crit.* p. 270 seqq. He gives the primary verb *φέλλω*, but the analogy of *volvo* rather points to *φελφώ*.

1067. *οὐλων*, 'thick,' 'felted,' from the digammated root of the same word *είλευ*.

1068. *ἀνέκυψεν*. 'He suddenly appears in sight in the fish-market,' *ἀνεφάνη*. The expression seems borrowed from the *ἀντίεσμα* in the theatre, through which the ghosts were seen to ascend, or to the notion that necromancers could summon a spirit to show its head and shoulders from the floor of a room. See Plato, *Theaet.* p. 171 D.—*ἰχθύς*, like *τυρός*, *μυρσίναι*, &c., for the place where such commodities were sold.

1069. *ἐπιτηδεῦσαι*, i.e. *δοκῆσαι*. The wrestling schools, Aeschylus says, are emptied through the superior attractions of the *λέσχα*, those 'lounges' which Euripides himself con-

demns as a *τερπνὸν κακόν*, Hipp. 384.

1070. *Nub.* 1052, *ταῦτ' ἔστι, ταῦτ' ἔκεινα, ἃ τῶν νεανίσκων δὲ δὲ ήμερας λαλούστων πλήρες τὸ βαλανέον ποιεῖ, κενάς δὲ τὰς παλαιότρας.* — *ἐνέτριψε*, cf. *Equit.* 785, *ἴα μῆτρίβης τὴν ἐν Σαλαμῖνι.* Here a charge of profligacy is insinuated as a result of giving up the old discipline.

1071. *τοὺς παράλους*, the marines, or perhaps, the inhabitants of the coast-towns who were drafted into the navy. Cf. Ach. 1158. Mitchell quotes *πάραλον στρατόν* from Herod. vii. 161. According to Fritzsch, "minime πάραλος sunt omnium triremium nautae, sed tantummodo nautae eius publicae navis, cui nomen erat πάραλος." He gives some reasons, in a clever note, for supposing that the conduct of these men had incurred especial blame at the battle of Arginusae, for disobeying the commands of their captains, and that these were the *δῆμοι* alluded to sup. 692. The poet says (absurdly, of course) that through the instructions of Euripides they learned to argue with and

ἀνταγορεύειν τοὺς ἄρχουσιν. καίτοι τότε γ',
ἡνίκ' ἐγὼ 'ζων,
οὐκ ἡπίσταντ' ἀλλ' ἡ μᾶξαν καλέσαι καὶ ῥυπ-
παπάν εἰπεῖν.

- ΔΙ. νὴ τὸν Ἀπόλλω, καὶ προσπαρδεῖν γ' εἰς τὸ
στόμα τῷ θαλάμακι,
καὶ μινθῶσαι τὸν ξύσσιτον, κάκβας τινὰ λωπο-
δυτῆσαι· 1075
νῦν δὲ ἀντιλέγει κούκετ' ἐλαύνων πλεῖ δευρὶ¹
κανθίς ἐκεῖσε.
- ΑΙ. ποίων δὲ κακῶν οὐκ αἴτιός ἔστ';
οὐ προαγωγὸνς κατέδεξ' οὐτος,
καὶ τικτούσας ἐν τοῖς ἱεροῖς,
καὶ μηγυμένας τοῖσιν ἀδελφοῖς,
καὶ φασκούσας οὐ ζῆν τὸ ζῆν; 1080

contradict their commanders, whereas in old times they could do little more than ask for their ration and call out 'Row, brothers, Row!' Compare *ιτ-τανα*, the cry of the cavaliers, Equit. 602, and the labial sound ωτ̄ sup. 180 with our *hip, hip &c.*

1074. ἐς τὸ στόμα. The allusion, though a coarse one, is important as showing how close to the back of a rower on the *τυγά*, or cross-bits, was the head of the θαλάμαξ (θαλαμῖτης) sitting on the lowest benches within the hold.

1075. Cobet's reading *κάκ-βάντες* is ingenious and probable.

1076. ἀντιλέγει κούκετ' ἐλαύ-
νων πλεῖ Bergk and Meineke.
ἀντιλέγειν κούκετ' ἐλαύνειν, καὶ
πλεῖν Dindorf. ἀντιλέγει, κού-
κετ' ἐλαύνει, καὶ πλεῖ Bothé.
αντιλέγειν, κούκετ' ἐλαύνων πλεῖν

Fritzsch. The MSS. vary between the infinitive and the present. The singular, as Bothé observes, may refer to ἔιβδε. But if this is to be a tetrameter verse, and not two dimeter anapaestics, θαύμων seems a necessary correction. The sailing seems opposed to the rowing, as giving the sailors less trouble.

1079. προαγωγὸς, e.g. as the nurse in the *Hippolytus*.

1080. τικτούσας. Auge was said to have given birth to a child by Hercules in the temple or precinct of Athena. A similar story is told of Creusa and Ion, who brought the infant and exposed it in a grotto under the Acropolis at Athens, Eur. Ion 16.

1081. ἀδελφός. See sup. 850.

1082. οὐ ζῆν κ.τ.λ. In the play of the *Polyidus* he had said τίς δ' οἶδεν εἰ τὸ ζῆν μέν

καὶ τ' ἐκ τούτων η̄ πόλις ήμων
ὑπογραμματέων ἀνεμεστώθη,
καὶ βωμολόχων δημοπιθήκων,
ἐξαπατώντων τὸν δῆμον ἀλί·

λαμπάδα δὲ οὐδεὶς οἰός τε φέρειν
ὑπ' ἀγυμνασίας ἔτι νῦν.

ΔΙ. μὰ Δὶ οὐ δῆθ', ὡστ' ἐπαφανάνθην
Παναθηναίοισι γελῶν, ὅτε δὴ
βραδὺς ἄνθρωπός τις ἔθει κύψας
λευκός, πίων, ὑπολειπόμενος,
καὶ δεινὰ ποιῶν· καὶ οἱ Κεραμῆς

1085

1090

ἔστι κατθανεῖν, τὸ κατθανεῖν δὲ
ζῆν, which is quoted by Plato,
Gorg. p. 492 ε, where see Dr
Thompson's note. In the *Phri-*
xia (frag. 82), the same ques-
tion is put, τις δ' οἰδεν, εἰ ζῆν
τοθ', δὲ κέκληται θανεῖν, τὸ ζῆν
δὲ θνήσκειν ἔστι; See inf. 1477.
The doctrine, perhaps Orphic,
is remarkable, that the real life
began after the soul had left
the body.

1086. Meineke omits this
verse on the suggestion of
Bergk, who says, "fort. sub-
ditius est." The demagogues
are called 'players of mon-
key's tricks on the people'
from their wheedling ways,
with a joke, perhaps, on δῆμον
τείθειν. Cf. Ach. 907, φέρε
πιθακὸν διτράς πολλὰς τελέων.

1089. αἴνειν would seem
to have taken the aspirate as
in ἀφείειν, ἀφαίειν, though we
have παρὸ τὸν Αἴνειν λίθον
sup. 194. Compare ἀφάλλειν
and Ἐφάλλης. Fritsch and
Bergk read ὥστε γ' ἀφανδύθην,
Meineke ὥστε γ' ἀφανδύθην, with
Hermann. The ἔστι may imply
the amusement felt on the oc-

casion, or at the event. But
the MSS. vary between ἐπαφ.
and ἀπαφ. or ἀτέφ. Curtius (Gr.
Etym. i. 396) says there was
an original s, and he compares
our sear.

1092. ὑπολειπόμενος, 'getting
more and more behind in the
race.' So Theocrit. x. 3, δᾶλ'
ὑπολείπη, ὥσπερ δις τούμπας, τὰς
τὸν πόδα κάκτος ἔτυψε.

1093. οἱ Κεραμῆς, the mem-
bers of the deme Cerameus.
See sup. 129. This passage is
one of the principal sources of
our scant knowledge of the *Lam-*padephoria*. From it we may
infer thus much; that the runner
had to run quickly to keep
up with the rest, but at the
same time he was bound to
keep his torch alight so as to
hand it to another. If it went
out, he retired from the race;
but here the fat little man is
so teased by the spectators that
he purposely blows out his own
torch and gives up the contest.
The graceful bearing of the
torch was inculcated, as Bothe
shows after others from Xen.
de reddit. Ath. iv. 52.*

ἐν ταῖσι πύλαις παίονος ἀντοῦ
γαστέρα, πλευράς, λαγόνας, πυργήν· 1095
ὅ δὲ τυπτόμενος ταῖσι πλατείαις
ὑποπερδόμενος
φυσῶν τὴν λαμπάδ' ἔφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῦκος, ἀδρὸς ὁ πόλε-
μος ἔρχεται. στρ.
χαλεπὸν οὖν ἔργον διαιρεῖν,
ὅταν ὁ μὲν τείνῃ βιαίως,
ὁ δ' ἐπαναστρέφειν δύνηται κάπερελθεσθαι
τορῶς.
ἀλλὰ μὴ 'ν ταῦτῷ καθῆσθον·
εἰσβολαὶ γάρ εἰσι πολλαὶ χάτεραι σοφισμάτων.
ὅ τι περ οὖν ἔχετον ἐρίζειν,
λέγετον, ἔπιτον, ἀνὰ δ' ἔρεσθον
1105

1094. ἐν ταῖς πύλαις. "Intelligendum est Dipylum,—alio nomine αἱ Κεραμεικαὶ πύλαι sive αἱ τοῦ Κεραμεικοῦ πύλαι dictum." Fritzsch.

1096. πλατεῖαι, sc. χερσόν.
1097. Thiersch and others
construe ὑπερθερμής φυσική.

1099. ἀρδ̄, 'in full force,' 'ripe and ready for action,' is nearly the Latin *grandis*, 'full-grown.' It is here a synonym of *μέγας*, already used as an epithet to *πρᾶγμα*.

1100. χαλεπῶν ἔργον. Supply ἔσται, on account of the subjunctives following. Perhaps however the sense is general, δὸ μὲν and δὸ δὲ representing any imaginary combatants; and this view is rather supported by the addition of δύνηται. The metaphor is from military evolutions. Cf. Equit. 244, δὲλλὴς ἀμύνου, καταπατέσθων τὰλας.

1103. ἐν ταῦτῳ. "Ne mo-

ramini in eodem gyro." Bothe. The contest is not to be dull and monotonous, but every shift of eloquence and argument is to be tried, as in the *διτλογία* of the Sophists.—*εσφολά*, cf. 956.

1106. ἔπιτον, 'proceed to the attack.' Ach. 627, δᾶλ' ἀτοῦντες τὰς αἰνατούσους ἐπίληψεν—δῶ δ' ἔρεσθαι, 'put questions about things old and new.' This is Bergk's and Meineke's reading for *ἀνάδέρειον* of the MSS., *ἀνάδέρειον* Botho and Dindorf; but this, though it may in itself mean 'submit to be flogged,' does not suit the accusatives following. Fritzsch reads καναδέρειον, with this explanation: "sentientia haec est, λέγετον ἔπιτον τὰ κανά, καναδέρειον τὰ παλαιά. Etenim *ἀνάδέρειν* nihil aliud est quam odiosae rei memoriam refricare," referring to Lucian, *Pseudologist.* c. 20.

τά τε παλαιὰ καὶ τὰ καινά,
 κάποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.
 εἰ δὲ τοῦτο καταφοβεῖσθον, μή τις ἀμαθία
 προσῆ ἀντ.
 τοὺς θεωμένουσιν, ὡς τὰ 1110
 λεπτὰ μὴ γνῶναι λεγόντοιν,
 μηδὲν ὄρρωδεύτε τοῦθ' ὡς οὐκ ἔθ' οὕτω ταῦτ'
 ἔχει.
 ἐστρατευμένοι γάρ εἰσι,
 βιβλίον τ' ἔχων ἔκαστος μανθάνει τὰ δεξιά·
 αἱ φύσεις τ' ἄλλως κράτισται, 1115
 νῦν δὲ καὶ παρηκόνηται.
 μηδὲν οὖν δείσητον, ἀλλὰ
 πάντ' ἐπέξιτον, θεατῶν γ' οὕνεχ' ὡς ὅντων
 σοφῶν.

ΕΤ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σοι τρέ-
 φομαι,
 ὅπως τὸ πρώτου τῆς τραγῳδίας μέρος 1120
 πρωτίστον αὐτοῦ βαστανιώ τοῦ δεξιοῦ.
 ἀσαφῆς γὰρ ἦν ἐν τῷ φράσει τῶν πραγμάτων.

1112. οὐκέτικ.τ.λ. The 'march of intellect' in 'young Athens' has been so great, that every one now is literary, δεινὸς and δεξιὸς, and has seen the world in the course of the many military expeditions. Cf. 1076. On the new use of written books see sup. 53.

1115. κράτισται, sc. πάντων Ἑλλήνων.

1119. σοι. The Rav. and others have σου. But, as Fritzsch observes, Dionysus is addressed, Aeschylus being spoken of in the third person.

1121. αὐτοῦ. Perhaps, πρώ-
 τιστα τούτου κ.τ.λ. Euripides

regards his own practice of telling the spectators at the outset the general plot of his plays as so much gain in point of clear exposition of the subject, φρόντισ τῶν πραγμάτων. The want of this, he argues, is a fault in Aeschylus. Yet it is but the verbal obscurity in the opening lines of one play that is cavilled at. Perhaps, but for the criticism of Aristophanes, no modern would have regarded Euripides' treatment of his prologues as a fault.

1122. Meineke omits this verse.

- ΔΙ. *καὶ ποῖον αὐτοῦ βασανιεῖς*; ΕΤ. *πολλοὺς πάνυ.*
πρώτον δέ μοι τὸν ἑξ Ὀρεστέας λέγε.
- ΔΙ. *ἄγε δὴ σιώπα πᾶς ἀνήρ λέγ', Αἰσχύλε.* 1125
- ΑΙ. *'Ερμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
*σωτῆρ γενοῦ μοι σύμμαχός τ' αἴτουμένῳ.
*ἥκω γάρ εἰς γῆν τήνδε καὶ κατέρχομαι.***
- τούτων ἔχεις φέγειν τι; ΕΤ. *πλείν ἡ δώδεκα.*
- ΑΙ. *ἀλλ' οὐδὲ πάντα ταῦτα γ' ἔστ' ἀλλ' ἡ τρία.*
- ΕΤ. *ἔχει δ' ἔκαστον εἴκοσιν γ' ἀμαρτίας.* 1131
- ΑΙ. *ὅρᾶς ὅτι ληρεῖς;* ΕΤ. *ἀλλ' ὀλίγον γέ μοι
*μέλει.**

1123. *καὶ ποῖον κ.τ.λ.* The formula implies incredulity that he will proceed to the test.

1124. *τὸν ἑξ κ.τ.λ.* Both the Agamemnon and the Eumenides, the other plays of the trilogy here called *Oresteia*, have prologues of some length. So *Λυκούργεια* (*Thesm.* 135), *'Οδυσσεία*, *Δολωνεῖα* &c. It has been suggested (*Journal of Philology*, No. 14, p. 280) that the word is here another name of the Choephoroe. The opening verses of that play are selected evidently because they present some real grounds for objecting. The selection is fortunate for us, who have lost a part of the prologue as it existed in the Medicean MS.

1126. *πατρῷα κράτη.* Euripides asks (1141) if this means 'having in your regard (or keeping in sight) the victory gained by Clytemnestra over Agamemnon.' The words may also mean (1) 'who dost superintend the duties entrusted to thee by thy sire,' or (2) 'who dost keep in thy watchful care the kingly power my father had in life,' or (3) 'who dost survey this

royal palace in which my father was king.' It is to be observed that Aeschylus gives the first of these as his own meaning, v. 1146. Mitchell also prefers the meaning marked (1). Fritsch, after Aristarchus, adopts (2).

1132. This verse, which occurred after 1136, was transferred to this place by Bergk, who also gave *ἀλλ' δλίγον γέ κ.τ.λ.* to Euripides instead of to Dionysus. It may be doubted if the words are not more suited to the silly critic who has been advising Aeschylus to be silent. Nor is there any reason why *ληρεῖς* should not be applied to the threat in 1134, "præter tres illos iambicos versus etiam plurim reus eris, h. e. plures perstringentur tui iambici versus" (Bothe). Meineke includes in brackets *Ἀισχύλε—μέλει*, "ut suspectos." Fritsch, after *ἐὰν τείθῃ γ' ἔμοι*, reads Al. *ὅρᾶς ὅτι ληρεῖς*; Δι. *ἀλλ' δλίγον γέ μοι μέλει.* Εὐ. *εὐθὺς γάρ κ. τ. λ.* This arrangement also has the advantage of *πᾶς φύς μ' ἀμαρτεῖν* following next after *ἡμέρης*. When Dionysus had threatened Aeschylus with a still

- ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν εἰ δὲ μή,
πρὸς τρισὶν ἵαμβεῖοισι προσοφέλων φανεῖ.
ΑΙ. ἐγὼ σιωπῶ τῷδε; ΔΙ. ἐὰν πειθῇ γ' ἐμοί. 1135
ΕΤ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον ὄσουν.
ΑΙ. πῶς φῆς μ' ἀμαρτεῖν; ΕΤ. αὐθις ἐξ ἀρχῆς
λέγε.
ΑΙ. 'Ἐρμῆ χθόνιε, πατρῷ ἐποπτεύων κράτη.
ΕΤ. οὐκονν Ὁρέστης τοῦτο ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεώτος; ΑΙ. οὐκ ἄλλως
λέγω. 1140
ΕΤ. πότερον οὖν τὸν 'Ἐρμῆν, ὃς ὁ πατὴρ ἀπώλετο
αὐτὸν βιαίως ἐκ γυναικείας χερὸς
δόλοις λαθραίοις, ταῦτη ἐποπτεύειν ἔφη;
ΑΙ. οὐ δῆτα ἐκεῖνον, ἀλλὰ τὸν 'Ἐριούνιον
'Ἐρμῆν χθόνιον προσεῖπε, καδήλου λέγων 1145
ὅτι τῇ πατρῷον τοῦτο κέκτηται γέρας.

greater discomfiture (1133) the poet replies, 'Nonsense!' to which Dionysus retorts that he doesn't care if it is nonsense. But παραινῶ σοι σιωπᾶν has no intelligible reference, if it follows 1131.

1135. τῷδε. 'For this man.' Compare ἐγὼ πρίωμαι τῷδε, inf. 1229.

1136. εὐθὺς γὰρ. The γὰρ refers to v. 1131. By the arrangement of Bergk, τῶς φῆς μ' ἀμαρτεῖν appropriately follows next, as it naturally should.

1142, 3. Hermann supposes this to be in part a quotation from the prologue, οὐδὴ βιαλῶς ἐκ γυναικείας χερὸς δόλους λαθραίοις οὐμὸς θλυταὶ πατὴρ.

1144. ἐκεῖνον, sc. τὸν δόλιον. The sense of the previous question is, 'Did he mean that Hermes, as the god of craft,

was a witness of Agamemnon's death by the cunning of a woman?' The reply is, 'No, not that Hermes,—it was the god of Ready Aid that he invoked as χθόνιος.' Fritsch objects that "alio modo interrogatum est, alio respondeatur," and reads οὐ δῆτα ἐκεῖνος, scil. Ὁρέστης, comparing 788 and 1457, οὐ δῆτα ἐκεῖνη γ.' So also Dobree had conjectured. It is not improbable that ἐκεῖνον may mean Agamemnon: 'it was not him (ὁ πατὴρ) that he meant; but' &c., in which case θλεύε must be supplied from προσεῖπε.

1145. ἐδήλου. He showed that by the Hermes he addressed as χθόνιος he meant the Saving God (the 'benefactor'), by saying that he holds that office from his father, viz. from Ζεὺς Σωτῆρ. For Hermes was asked σωτῆργενέσθαι ξύμμαχός τε.

- ΕΤ. ἔτι μεῖζον ἐξήμαρτες ή ὥγῳ βουλόμην
εἰ γάρ πατρῷον τὸ χθόνιον ἔχει γέρας,
ΔΙ. οὔτως ἀν εἴη πρὸς πατρὸς τυμβωρύχος.
ΑΙ. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
ΔΙ. λέγ' ἔτερον αὐτῷ· σὺ δὲ ἐπιτήρει τὸ βλάβος.
ΑΙ. σωτῆρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ,
ηκὼ γάρ ἐς γῆν τήνδε καὶ κατέρχομαι.
ΕΤ. δίς ταυτὸν ἡμῖν εἴπεν ὁ σοφὸς Αἰσχύλος.
ΔΙ. πῶς δίς; ΕΤ. σκόπει τὸ ρῆμα· ἐγὼ δέ σοι
φράσω. 1155
ηκὼ γάρ ἐς γῆν, φησί, καὶ κατέρχομαι:
ηκὼ δὲ ταυτὸν ἔστι τῷ κατέρχομαι.
ΔΙ. νὴ τὸν Δλ', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
ΑΙ. οὐ δῆτα τοῦτο γ', ω κατεστωμυλμένε 1160
ἀνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.

1149. *τυμβωρύχος*. Those who robbed tombs of buried treasure were, in a sense, *χθόνιοι*, ‘earth-grubbers,’ as it were, and *χθόνιοι γέρας* will bear the secondary sense of ‘a prize obtained from the earth.’ Euripides should have completed his objection thus: ‘if it is from his *father* that he holds this office of god of the dead, Zeus must have usurped the prerogatives of the powers below;’ or, ‘Zeus himself might have rather been invoked as Preserver.’ The exact point of the *μείζω ἀμάρτια* is left doubtful by the interruption of Dionysus.

1150. *ἄνθοσμίαν*. The ‘bouquet’ of good wine, *flos vini*, was called *ἄνθος*. Cf. Plut. SoS, οἱ δὲ ἀμφορῆς οἶνον μέλανος ἄνθοσμίου, sc. *μεστοί*. The sense is, ‘Your joke wants flavour.’

1151. *σὺ δέ*. Do you, Euripides, be on the look-out for the fault.

1155. *σκόπει τὸ ρῆμα*, ‘consider the expression, and I will repeat it clearly to you.’ (Or perhaps, ‘but stay, I will save you the trouble by making it clear to you.’) It seems singular that a usage so well known to us as *κατελθεῖν*, ‘to return from exile,’ should have seemed to a Greek the same as *ἡκεῖν*, and have required a comment for explaining it (1165). Doubtless the criticism is a mere joke.

1159. *μάκτρα* and *κάρδοπος* differ only as ‘a kneading-trough’ does from ‘a trough to knead in.’

1160. *κατεστωμυλμένε*, ‘talked at,’ implies *μάτην*, and means one on whom words leave no impression.

1161. *ἐπῶν*, ‘of verses.’ For

- ΔΙ. πῶς δή; δίδαξον γάρ με καθ' ὃ τι δὴ λέγεις.
 ΑΙ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·
 χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν
 φεύγων δὲ ἀνὴρ ἥκει τε καὶ κατέρχεται. 1165
 ΔΙ. εὖ νὴ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδῃ;
 ΕΤ. οὐ φημὶ τὸν Ὁρέστην κατελθεῖν οἴκαδε·
 λάθρα γὰρ ἥλθεν, οὐ πιθών τοὺς κυρίους.
 ΔΙ. εὖ νὴ τὸν Ἐρμῆν ὃ τι λέγεις δὲ οὐ μανθάνω.
 ΕΤ. πέρανε τοίνυν ἔτερον. ΔΙ. ἴθι πέρανε σύ,
 Αἰσχύλ', ἀνύσας σὺ δὲ εἰς τὸ κακὸν ἀπόβλεπε.
 ΑΙ. τύμβου δὲ ἐπ' ὅχθῳ τῷδε κηρύσσω πατρὶ¹
 κλύειν, ἀκοῦσαι. ΕΤ. τοῦθ' ἔτερον αὐθις λέγει,
 κλύειν, ἀκοῦσαι, ταυτὸν ὁν σαφέστατα.
 ΔΙ. τεθνηκόστιν γὰρ ἔλεγεν, ὡς μοχθηρὲ σύ, 1175
 οἷς οὐδὲ τρὶς λέγοντες ἔξικνούμεθα.
 σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; ΕΤ. ἐγὼ
 φράσω.

καν̄ που δὶς εἴπω ταυτόν, ἢ στοιβὴν ἴδης

ταῦτ' ἔστι perhaps we should read
 ταῦτόν, the ἔστι being supplied.

1163. Meineke reads ἥκειν
 for ἐλθεῖν after Hirschig, and
 μετῆν for μετῇ. Neither change
 is at all necessary. 'Any man,'
 says Aeschylus, 'who has civic
 rights, may be said ἐλθεῖν ἐς
 γῆν, but not κατελθεῖν, unless
 he has returned from exile.'
 The Attic writers do not seem
 fond of the infinitive ἥκειν.

1168. λάθρα. This shows
 that κατελθεῖν was only applied
 to a *legal* return, and a resump-
 tion of civic rights, the Roman
postliminium.

1170. πέρανε, *integrum ver-*
sum recita.

1172. κηρύσσω. As Hermes
 himself was the θεῶν κῆρυξ, the
 poet probably wrote κηρύσσων.

The next line might thus have
 ended with τῷδε' αἰπάγγειλον
 πάθη.

1173. τοῦθ' ἔτερον. 'Here's
 another thing he says twice,'
 viz. as before in 1157. The
 real difference is that κλύειν
 means to hear with the outward
 ears, ἀκοῦσαι with mental in-
 telligence, as in Prom. v. 448,
 κλύοντες οὐκ ἥκουν. For αὐθις
 Meineke reads αὐ δὶς with Cobet.

1176. τρὶς λέγοντες. So Virg.
 Aen. vi. 506, 'et magna Manes-
 ter voce vocavi.' Od. ix. 6,
 πρὶν τινα τῶν δειλῶν ἔτάρων τρὶς
 ἔκαστον ἀντα. The feeble and
 half animate spirits, ἀμενηνά
 κάρηνα, were thought to have
 a slow and languid sense of
 hearing.

1178. στοιβὴν, 'an expletive,'

ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον. 1179

ΔΙ. οὐδὲ δὴ λέγ' οὐ γάρ μοὺστὶν ἀλλ' ἀκουστέα τῶν σῶν προλόγων τῆς ὄρθοτητος τῶν ἐπῶν.

ΕΤ. ἡν Οἰδίπους τὸ πρώτον εὐδαίμων ἀνήρ,

ΑΙ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαιμῶν φύσει, ὅντινά γε, πρὶν φύναι μέν, ἀπόλλων ἔφη ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι πῶς οὗτος ἡν τὸ πρώτον εὐδαίμων ἀνήρ; 1186

ΕΤ. εἰτ' ἐγένετ' αὐθις ἀθλιώτατος βροτῶν.

μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.

πῶς γάρ; ὅτε δὴ πρώτον μὲν αὐτὸν γενόμενον χειμῶνος ὄντος ἔξεθεσαν ἐν ὁστράκῳ, 1190 ἵνα μὴ κτραφεὶς γένοιτο τοῦ πατρὸς φονεύς εἰσ' ὡς Πόλυβον ἥρρησεν οἰδῶν τῷ πόδει ἐπειτα γραῦν ἔγημεν αὐτὸς ὧν νέος, καὶ πρός γε τούτους τὴν ἑαυτοῦ μητέρα·

'mere padding to my verse.'—
κατάπτυσον, supply αὐτῶν.

1180. The syntax is, οὐ γάρ ἀλλὰ ἀκουστέον ἐστι μοι. Notice the irony of the article with each noun in the next verse.

1182. ἡν Οἰδίπους. The opening verse of the Antigone of Euripides.

1184. πρὶν φύναι μὲν, 'before he was begotten,' is to be distinguished (unless there is a joke intended at the poet's tautology) from πρὶν καὶ γεγονέναι, 'ere ever he was born.' The point of the μὲν is by no means clear. Perhaps δις πρὶν μὲν φύναι ἀδλιος, εἴτα δὲ ἀθλιώτατος ἐγένετο. See Plato, Protag. p. 343 D.

1186. τὸ πρώτον. These words have the emphasis, 'how could he be happy *at first*, when evil was destined to him even before he came into existence?'

Fritzsch seems to have overlooked this.

1188. μὰ τὸν Δί' οὐ δῆτ'. This form of direct and somewhat blunt denial is purposely repeated from 1183.

1190. ἔξεθεσαν. 'They exposed him in a crock,' a sort of extempore cradle, as in Thesm. 505, τὸ δ' εἰσέθερε γραῦς ἐν χύτρᾳ τὸ παιδίον, where a supposititious child is spoken of.

1192. οἰδῶν. Cf. 940. Eur. Phoen. 26, σφυρῶν σιδηρᾶ κίντρα διαπειρας μέσον, θθεν νιν Ἑλλὰς ὠνμαζεν Οἰδίπουν.—Ἐρρειν, like φθαρῆναι, is used of disastrous or fatal expeditions. See Pac. 72.

1194. The marriage of Oedipus with his mother is now generally understood as a solar legend. For, as Dr Goldziher says, in his "Mythology among the Hebrews," "Murders of parents, or children, or brothers,

- εἰτ' ἔξετύφλωσεν αὐτόν. ΔΙ. εὐδαιμων ἄρ' ἦν,
εὶ κώστρατήγησέν γε μετ' Ἐρασινίδου. 1196
ΕΤ. ληρεῖς· ἐγὼ δὲ τοὺς προλέγοντας καλῶς ποιῶ.
ΑΙ. καὶ μὴν μὰ τὸν Δλ' οὐ κατ' ἕπος γέ σου κύστω
τὸ ρῆμ' ἔκαστον, ἀλλὰ σὺν τοῦσιν θεοῖς 1199
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.
ΕΤ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς; ΑΙ. ἐνὶς μόνου.
ποιεῖς γάρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἰαμβέλοισι. δείξω δ' αὐτίκα.
ΕΤ. ἴδού, σὺ δείξεις; ΑΙ. φημι. ΔΙ. καὶ δὴ χρὴ
λέγειν.

1205

battles between brothers, sexual love and union between children and parents, form the chief plot of all myths, and by their manifold shades have produced that variety in our race's earliest observations of nature which we encounter in the thousand colours of the myth."

1195. *ἦν*, as the Romans say
miser erat for *fuisset*.

1196. 'Ἐρασινίδου. He was one of the generals who were put to death after the battle of the Arginusae. See Cox, Hist. II. p. 566. "Erasinidem autem propterea elegit, quod imprimis atrociter in eum saevitum est, Xen. Hellen. vii. 2." (Dr Holden Onomast. p. 813 from Fritzsch).

1198. *κατ' ἔπος*. 'I will not pull to pieces each expression, verse by verse, but, please heaven! I will demolish your prologues by — an oil-pot!'— 'You demolish *my* prologues, and that by an oil-pot!' exclaims Euripides in amaze.

1202. *ἄκαν* should rather be *πᾶν*, 'anything,' i.e. any word of the same metrical character. The charge of monotony brought

against the prologues of Euripides seems to consist in a proper name standing first, or in the first line, followed by a participial clause, with the verb closing the sentence. None of the extant plays of this poet, except that quoted, the *Iph.* in Tauris, furnish instances of the syntax in question, so that it is likely the criticism has no more foundation than a malicious joke. Fritzsch reads *καὶ θύλακον*, objecting that no trimeter iambic has a tribrach in the last syllable. He thinks the Schol. read *θύλακον*, and that the common-place meaning is rather the point than the diminutive form of the words. There are some grounds for thinking that words like *θύλακον* were sometimes pronounced by the Greeks like *θύλακον*, by hyperthesis of the . So perhaps we may defend Eur. Ion 602, *τῶν δ' αὖ λογίων τε χρωμένων τε τῇ πόλει κ.τ.λ.*

1205. *καὶ δὴ*, 'at once.' Soph. Oed. Col. 31, *καὶ δὴ μὲν οὐν παρόντα*. See also Eccles. 786.

- ΕΤ. Αἴγυπτος, ώς ὁ πλεῖστος ἔσπαρται λόγος,
ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ
Ἄργος κατασχῶν ΑΙ. ληκύθιον ἀπώλεσεν.
ΕΤ. τουτὶ τέ ἡν τὸ ληκύθιον; οὐ κλαύσεται;
ΔΙ. λέγ' ἔτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ πάλιν.
ΕΤ. Διένυσος, ὃς θύρσουσι καὶ νεθρῶν δοραῖς 1211
καθαπτὸς ἐν πεύκαισι Παρνασσὸν κάτα
πηδᾶ χορεύων ΑΙ. ληκύθιον ἀπώλεσεν.
ΔΙ. οἴμοι πεπλήγμεθ' αὐθις ὑπὸ τῆς ληκύθου.
ΕΤ. ἀλλ' οὐδὲν ἔσται πράγμα πρὸς γὰρ τουτοῦ
τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον. 1216
οὐκ ἔστιν ἔστις πάντ' ἀνὴρ εὐδαιμονεῖν
ἢ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,
ἢ δυσγενὴς ὁν ΑΙ. ληκύθιον ἀπώλεσεν.
ΔΙ. Εὐριπίδη, ΕΤ. τί ἔστιν; ΔΙ. ὑφέσθαι μοι
δοκεῖ 1220
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολὺ.
ΕΤ. οὐδὲ ἀν μὰ τὴν Δήμητρα φροντίσαιμι γε

1206. The lines here quoted were the beginning of the first edition of the Archelaus of Euripides.—*κατασχῶν*, like *προσχῶν*, is used of the bringing a ship as it were *down* to the shore. More usually *κατασχεῖν* is *obtinere*, ‘to secure.’

1211. The third line, here quoted from the *Hypsipyle*, ended with *παρθένοις σὸν Δελφίσιν*. Schol. Fritsch, in an ingenious and learned note, gives reasons for thinking that all the verses here ridiculed by Aristophanes were afterwards altered by the younger Euripides, some of whose emended lines he cites from other sources.

1217. From the *Stheneboea*, the third verse ending with *πλουσίαν ἀροῦ πλάκα*. Schol.,

who adds διαβάλλει δὲ τὴν δμοειδίαν τῶν εἰσβολῶν τῶν δραμάτων, i.e. the commencement with a participle or a proper name, and the interval between it and the verb.

1220. *ὑφέσθαι*. Like *ὑποστέλλειν*, this word means to take in canvas, to put on less sail, or to lower the sail. Soph. El. 335, *νῦν δ' ἐν κακῷ μοι τλεῖν ὑφειμένη δοκεῖ*. The MSS. have *δοκεῖται*, which Fritsch and Bergk retain, ‘videtur mihi contrahere vela tua debere.’ It is doubtful if the Greek can mean this. Meineke seems right in preferring *δοκεῖ*. The language is probably borrowed from the warning of the *προφεύς*. See Equit. 430—40.

ννοὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.

ΔΙ. οἴθι δὴ λέγ' ἔτερον κάπέχου τῆς ληκύθου.

ΕΤ. Σιδώνιόν ποτ' ἀστυ Κάδμος ἐκλιπὼν 1225
Ἄγημορος πᾶς: ΑΙ. ληκύθιον ἀπώλεσεν.

ΔΙ. ω̄ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν ληκυθὸν,
ἴνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν. ΕΤ.
τὸ τί;

ἐγὼ πρίωμαι τῷδε; ΔΙ. ἐὰν πείθῃ γ' ἐμοὶ.

ΕΤ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν
ἴν' οὐτος οὐχ ἔξει προσάψαι λήκυθον. 1231
Πέλοψ ὁ Ταντάλειος εἰς Πίσαν μολὼν
θυαῖσιν ἵπποις ΑΙ. ληκύθιον ἀπώλεσεν.

ΔΙ. ὥρᾶς, προσῆψεν αὐθὶς αὖ τὴν ληκυθὸν. 1234
ἄλλ', ὡγάθ', ἔτι καὶ νῦν ἀπόδου πάσῃ τέχνῃ
λήψει γὰρ ὄβολοῦ πάνυ καλήν τε κάγαθήν.

ΕΤ. μὰ τὸν Δί' οὕπω γ'· ἔτι γὰρ εἰσὶ μοι συχνοὶ.
Οἰνεύς ποτ' ἐκ γῆς ΑΙ. ληκύθιον ἀπώλεσεν.

1223. *τοῦτό γε.* 'This at least will be knocked out of his hands,' i.e. this objection will fail, even if he succeeds in establishing some other.

1224. *ἀκέχου.* 'Steer clear of that oil-pot,' by quoting some verse to which it will not apply. Like an unskilful pilot, Euripides runs directly upon the shoal, citing the opening sentence of the second edition of the Phrixus, *τοῦ δευτέρου Φρύξου*, Schol.

1227. *ἀποπρίω*, 'buy in,' 'buy from him, that oil-pot, that it may not bring utter ruin on our prologues.' Thus in 1235 Aeschylus is advised *ἀποδέσθαι*, to sell it to him by all means, since he can get a good price for it, and buy another cheap. The reading *ἀπόδεις* (MS. R.), addressed to Euripides, though

preferred by Bothe, Fritzsch, and Bergk, 'solve,' sc. *pretium pro ampulla*, i.e. 'buy that nice pot,' is less satisfactory, as the use of *ἀποδέωνται* is nearly confined to the sense of 'restoring.' Cf. inf. 1351. But as it clearly means 'to sell' in Eur. Cyc. 239, the same verb could hardly mean also 'to buy.' He should rather have said *κατάθετε*. On the other hand, *ἄλλ' ὡγάθ'*, seems more naturally addressed to Euripides than to Aeschylus, as Fritzsch contends. The difficulty in this verse is therefore considerable either way.

1229. *τῷδε.* 'I buy it from him!' Cf. 1134, and Ach. 812, *πέσσον πρίωμαι σοι τὰ χορίδια*; Soph. Ant. 1171.—*τὰν πείθῃ*, cf. 1134.

1238. *Οἰνεύς κ.τ.λ.* From the Meleager, but not the opening

- ΕΤ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.
 Οἴνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν,
 θύων ἀπαρχὰς ΑΙ. ληκύθιον ἀπώλεσεν. 1241
- ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' ὑφεῖλετο;
- ΕΤ. ἔα αὐτόν, ω τάρ' πρὸς τοδὶ γάρ εἰπάτω.
 Ζεύς, ως λέλεκται τῆς ἀληθείας ὥπο,
- ΔΙ. ἀπολεῖ σ' ἐρει γάρ, ληκύθιον ἀπώλεσεν. 1245
 τὸ ληκύθιον γάρ τοῦτ' ἐπὶ τοῖς προλόγοισι σου
 ὕσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὄφθαλμοῖς ἔφυ.
 ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.
- ΕΤ. καὶ μὴν ἔχω γ' ως αὐτὸν ἀποδεῖξω κακὸν
 μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀει. 1250
- ΧΟ. τί ποτε πρᾶγμα γενήσεται;
 φροντίζειν γάρ ἔγωγ' ἔχω,
 τίν' ἄρα μέμψιν ἐποίσει
 ἀνδρὶ τῷ πολὺ πλεῖστα δὴ
 καὶ κάλλιστα μέλη ποιή-
 σαντι τῶν ἔτι νῦν. 1255

verse, as the Schol. says, who adds τὸ δὲ λείπον τοῦ στίχου, οὐκ εἴθουσεν Ἀρτέμιδι. Perhaps, οὐκ εἴθουσεν τῇ θεᾷ Ἀρτέμιδι. Fritsch proposes οὐκ εἴθουσεν Ἀρτέμιν.

1243. ἔα αὐτὸν Bergk and Meineke, with good MSS. The MS. R. has ἔασον ω τάρ.

1244. Ζεὺς κ.τ.λ. From the Melanippe. Whether ληκύθιον would fit in, we know not. Perhaps the stupidity of Dionysus is shown by anticipating a groundless objection.

1245. Bergk reads ἀπολεῖς, with Fritsch, i.e. 'do stop! I've had enough.' But the MS. reading is surely better; 'he'll be the death of you,' i.e. of your prologue.

1247. τὰ σῦκα. 'This oil-pot grows on your prologues just

like the stybes that people have on their eyes.' Thus there was a kind of swelling the Romans called *ficus*.

1250. μελοποιὸν, with emphasis: 'well, I have it in my power to show that he is a bad *lyric* composer, and guilty of the same kind of tautologies as in his iambics,' sup. 1154. Meineke reads ἔχω γ' οἱ αὐτὸν κ.τ.λ., with Hamaker. Perhaps οἱ τούτοις would be still better.

1252. Perhaps, φροντίζειν μὲν ἔγώ οὐκ ἔχω. So ἔγόδα for ἔγώ οἶδα in Med. 39. Without the negative, the sense must be φροντίδα ἔχω, *habeo de quo mediter*.

1256. Bergk proposes τῶν ἔτι καὶ νῦν. The MSS. have τῶν ἔτι νῦν θυτῶν. Meineke, τῶν

θαυμάζω γὰρ ἔγωγ' ὅπη
μέμψεται ποτε τοῦτον
τὸν βακχέων ἄνακτα,
καὶ δέδοιχ' ὑπὲρ αὐτοῦ.

1260

ΕΤ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.
εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμά.

ΔΙ. καὶ μὴν λογιούμαλ γ' αὐτὰ τῶν ψήφων λαβών.
ΕΤ. Φθιώτ' Ἀχιλεῦ, τί ποτ' ἀνδροδάίκτον ἀκούων

μέχρι των, who omits the next four verses. Fritzsch, *τῶν ἔτι γ' ὕπτων*, “quorum quidem carmina adhuc extant.” Perhaps a gloss has driven out the true reading *τῶν περιόντων* or *τῶν έτοι δράντων*.

1260. *κού δέδοιχ* Meineke, which is probable. But *αὐτοῦ* may ironically refer to Euripides. “Timet Euripiði Chorus propter excellentiam carminum Aeschyleorum.” Bothe. Meineke regards 1257–60 as interpolated.

1261. *πάνυ γε*, ironical, as in Vesp. 293. ‘O yes, very admirable indeed are his lyric verses!—*δεῖξει, res ipsa ostendet*.’ Perhaps *δεῖξω* δὴ *τάχα*. The usual formula is *αὐτὸ δεῖξει*, or *τοῦργον τάχ' αὐτὸ δεῖξει*, Lysistr. 375.

1262. *εἰς έτι*. ‘In unum contraham, centonem ex iis faciem.’ Bothe. Rather, *εἰς εἴδος ἀρμονίας*, ‘I will reduce them to one metrical standard.’ It is a dactylic form of verse called, as Fritzsch shows after Hermann, ‘Aeolic.’

1263. *λογιούμαλ*. ‘I will take some counters and will count them up.’ Cf. Ach. 184, *καὶ τοὺς τριβίωνας ξυνελέγοντο τῶν λίθων*. The joke is evident, in Dionysus attempting to count

up what is only one. Below however (1269, 1272) he counts the repetition of *κώνος* twice and thrice. Dobree’s reading *λογιούμαλ γ' αὐτὰ* is rightly adopted by Meineke. It is an elegant and almost certain correction for *τάχα*.

1264. The versés following are, as the Schol. observes, an unmeaning medley taken or adapted from different plays, the pretended process of epitomising being thus carried out by Euripides. The monotony of the metre, as Mitchell remarks, is made the real point of attack. A stage-note in the MSS. (*ταρετιγραφῆ*) tells us that the sound of the double *αὐτὸς* is heard, as all choral songs were sung to that music in the orchestra. The first two versés are from the *Myrmidonēs* of Aeschylus, and refer more or less exactly to scenes in the Iliad as we have it. The ambassadors to Achilles in Lib. ix implored him to rise in aid of the Greeks. ‘Why, on hearing the man-slaying tumult, do you not come near to aid us?’ How the poet used *δὴ* we cannot be sure. It seems an interjection rather than part of a compound *λικετον*, as Bothe, Fritzsch, Dindorf, edit. Fritzsch

ὶ ἡ κόπον οὐ πελάθεις ἐπ' ἀρωγάν; 1265
 Ἐρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.

ὶ ἡ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;

ΔΙ. δύο σὸι κόπω, Αἰσχύλε, τούτω.

ΕΤ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου πᾶν 1270

ὶ ἡ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;

ΔΙ. τρίτος, Αἰσχύλε, σὸι κόπος οὗτος.

ΕΤ. εὐφαμεῖτε μελισσονόμοι δόμον Ἀρτέμιδος πέλας υῆγειν.

ὶ ἡ κόπον οὐ πελάθεις ἐπ' ἀρωγάν; 1275
 κύριος εἴμι θροεῦν ὄδιον κράτος αἴστοιν ἀνδρῶν.

regards the word as a noun agreeing with *ἀἰδροδάκτον*, ‘ejulationem eorum, qui in proelio cadunt.’ He explains the compound as meaning *ἴησος κόπος* (from *κόπτεσθαι*), *lamentabilis planctus*, and repeats it below as an *ἐπίθεγμα*, like the *δὰ* in Pers. 572.

1266. Ἐρμᾶν κ.τ.λ. From the *Ψυχαγγυόλ* of Aeschylus, the other line being repeated for the sake of a joke on his tautology.—οἱ περὶ λίμναν, the worshippers of Hermes as the god of the nether world. Fritsch refers the words to certain sorcerers near the Avernian lake, who formed the chorus of the play.

1268. δύο σὸι. He throws down two counters. At 1278 he seems puzzled by the number, and gives up the attempt at enumeration.

1270. κύδιστ' κ.τ.λ. Schol. Τιμαρχίδας ἐκ Τηλέφου Αἰσχύλου, Ἀσκληπιάδης δὲ ἐξ Ἰφιγενείας. Fritsch considers the former opinion certainly right.

1273. It is likely that this verse really belongs to the *Iphigenia* of Aeschylus, since she was in fact a priestess of Artemis. ‘Hush! here are the priestesses at hand to open the temple of Artemis.’—Μέλισσαι, a word properly applied to these priestesses, perhaps belongs rather to *μέλειν* than to *μέλι*. For the *τ* (*μέλισσα*=*μελιτσσα*) we may compare *μελετή*. See Curtius, Gr. Et. I. 332. Artemis and Persephone were both called *Μέλισσα* and *Μελιτώδης* (Theocr. xv. 94), either by a euphemism or in reference to the *μελιττόπτα* or honey-cake offered in propitiation. The Schol. seems to have read *πολισσονόμοι*, for he explains οἱ διανέμοντες τὰ τῆς πόλεως, η οἰκούντες ἐν τῷ πόλει, meaning, perhaps, in the Athenian Acropolis.

1276. This verse, with 1289, is from the Agamemnon 104 and 109, where the MSS. give *γῆβας*.

ιὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;

ΔΙ. ὡ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσου.

ἐγὼ μὲν οὖν εἰς τὸ βαλαγένον βούλομαι·

ὑπὸ τῶν κόπων γὰρ τῷ νεφρῷ βουβωνιῶ. 1280

ΕΤ. μή, πρὶν γ' ἀν ἀκούσῃς χάτεραν στάσιν μελῶν
ἐκ τῶν κιθαρῳδικῶν νέμων εἰργασμένην.

ΔΙ. ίθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.

ΕΤ. ὅπως Ἀχαιῶν διθρονον κράτος, Ἐλλάδος ἥβας,
φλαττόθραττο φλαττίθρατ, 1286

Σφίγγα δυσαμερίαν πρύτανι κύνα πέμπει,
φλαττόθραττο φλαττόθρατ,

σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὅρνις
φλαττόθραττο φλαττόθρατ, 1290

κυρεῖν παρασχὼν ἵταμαῖς κυσὶν ἀεροφοίτοις.

1280. *βουβωνιῶ*. See Vesp.
277. Dionysus pretends to feel
a pain in the groin from his
repeated exertions. Of course,
the repetition of *κόπον* without
the participle that governed it,
1264, makes nonsense. For
βούλομαι it seems natural to
read *ἔρχομαι*, to which a gloss
βούλομαι ἀπίειν may have been
added; or perhaps the syllable
βον caught the transcriber's eye
from the next verse.

1281. *στάσιν μελῶν*, viz. the
music of a stasimon, as distinct
from the parodos, which in the
Agamemnon ended with the
anapaestics at v. 103. For *πρὶν*
γ' most editors read *πρὶν γ' ἀν*
with Reisig, but the *ἀν* may be
omitted in the construction
with a subjunctive. So also
Fritsch.

1282. *κιθαρῳδικῶν*. The loud
music known as the *ὅρθιος νόμος*
is meant. We may hence infer
that this was like the style of
the music in the opening chorus

of the Agamemnon, though, of
course, the *ἄλος* and not the
κιθάρα was the accompaniment.

1286. Meineke, Fritsch,
Bergk, give *φλαττόθραττο φλατ-*
τόθρατ, (which is nearly the
Rav. reading) instead of *τὸ*
φλαττόθραττοφλαττόθρατ, the
initial article being probably
due to a wrong division of the
words. Fritsch is perhaps
right in supposing the *cithara*
is imitated. So we have *τή-*
νέλλα, and *θρεπτανελδ*, Plut. 290.
But see inf. on 1308.

1287. *δυσαμερίαν* Dind., Mei-
neke, Fritsch, Bergk, for *δυσ-*
αμερίαν. Schol. *τὴν ἐπὶ κακῷ*
χωνῶν Θηβαῖος φανέσαν. ταῦτα
δέ ἐκ Σφίγγος Λοιχύλον.

1291. This verse, as the
Schol. says, is unintelligible, i.e.
not meant to have any mean-
ing. But it may signify *δούς*
κιρμα γενέσθαι τοῖς οἰωνοῖς,
'giving them to fierce vultures
for a prey.'

φλαττόθραττο φλαττόθρατ.

τὸ συγκλινὲς ἐπ' Αἴαντι.

φλαττόθραττο φλαττόθρατ.

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἔστιν; ἐκ Μαραθῶνος, ἦ

πόθεν συνέλεξας ἴμονιστρόφου μέλη;

ΑΙ. ἀλλ' οὖν ἐγὼ μὲν ἐις τὸ καλὸν ἐκ τοῦ καλοῦ ἡνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ λειμῶνα Μουσῶν ἱερὸν ὄφθειην δρέπων· 1300 οὗτος δὲ ἀπὸ πάντων μὲν φέρει πορνιδίων, σκολίων Μελήτου, Καρικῶν αὐλημάτων,

1294. τὸ συγκλινὲς, perhaps the Salaminian sailors are meant who sided with Ajax in the contest for the arms of Achilles. *Densam phalangem Ajaci adstantem*, Fritzsach.

1297. ἴμονιστρόφου. The twister or maker of well-ropes, *ἴμονια* Ecol. 351, who used to sing over their work. The Schol. explains it of a water-drawer, perhaps as he turns the windlass to wind up the rope. He quotes a curious verse from Callimachus, *δεῖπει καὶ τού τις δυῆρις διατηγός λιαῖς*. The meaning of the strange φλαττόθρατ is so uncertain to Dionysus that he thinks it may have been a war-cry of the Persians at Marathon. Fritzsach supposes that the marshes in the neighbourhood supplied the material for manufacturers of rush-ropes. One would think there was rather an allusion to the poet's military career, and to the tradition that he fought at Marathon.

1298. ἀλλ' οὖν, i.e. whether you approve them or not. The strains were adapted, says Aeschylus, from his predecessor

Phrynicus; he seems to say, adapted to tragedy though borrowed from flute-music of a more martial kind. The μέλη of Phrynicus, choral or otherwise, were especially famous. See Vesp. 220. Aeschylus deserved so far to follow him as a model, as not to incur the charge of being a mere plagiarist. The contrast is with the low sources from which Euripides took his themes.

1301. πορνίδων. The ι in this word appears to be made long by a false analogy, since no form πόρνιος seems to have existed.

1302. Μελήτου. This man, whom the Schol. identifies with the prosecutor of Socrates, composed love-ditties, σκόλια and ἐπωτικά, and Bothe cites Epichrates ap. Athen. 13 p. 605 ε, as emended by Dobree, τάρωτικέκμεμδηκα ταῦτα παντελῶς, Σαπφοῖς, Μελήτου, Κλεομένους, Λαμψθίου. (i. Λακυνθίου).—Καρικῶν, some kind of doleful flute-music said to be used by Carian slaves. Bothe refers to Photius Lex. in Καρικῇ Μούσῃ.

θρήνων, χορείων. τάχα δὲ δηλωθήσεται.
 ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ 1304
 λύρας ἐπὶ τοῦτον; ποὺ στιν. ἡ τοῦ ὀστράκους
 αὐτὴ κροτοῦσα; δεῦρα Μοῦσ' Εὐριπίδου,
 πρὸς ἥνπερ ἐπιτήδεια ταῦτ' ἄδειν μέλη.

ΔΙ. αὗτη ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὐ.

ΑΙ. ἀλκυόνες, αὖ παρ' ἀενάοις θαλάσσας

κύμασι στωμύλλετε,
 τέγγουσαι νοτίοις πτερῶν
 ῥανίσι χρόα δροσιζόμεναι·
 αἵ θ' ὑπωρόφιοι κατὰ γωνίας
 εἰειειειειλίσσετε δακτύλοις φάλαγγες
 ἵστότονα πηνίσματα

1310

1315

1305. *Vulgo ἐπὶ τούτων*, 'on such subjects,' as ἐπὶ δίκης is 'on trial,' &c. There is a variant ἐπὶ τούτοις, which Fritzsch, Bothe and Dindorf prefer. A clattering on the castanets seems to Aeschylus quite good enough as an accompaniment to the effeminate strains of Euripides.

1307. *ταῦτ'* for *ταῦτα* 'or' or *ταῦτα* 'for' Fritzsch, Bergk and Meineke.

1308. αὕτη κ. τ. λ. 'This Muse never yet played the strumpet,' Schol. οὖν *ἀλοχρωτεῖ*, i.e. she is too old and ugly, perhaps. The verse is obscure; but it seems likely that a figure of the Muse was introduced on the stage in some ludicrous attire, as before she had made a rattling noise with the castanets, represented by *φλαγγοθράττο*. There appears to be a reference both to *τορούλων* in 1301, and also (Fritzsch) to the Aeolic metre of Aeschylus. In *αὔτη* (1306) he finds an allusion to the

character of Hypsipyle, the nurse of Opheltes, whom Euripides had introduced as playing on the castanets to quiet the child. Cf. 1322.

1309. The patch-work from the choral odes of Euripides, very characteristic as it is of his style, is not intended to have any more meaning than the lines quoted from Aeschylus, 1304 seqq. Both have some grammatical, but no logical, coherence. It would seem, from the command ἐνεγκάτω τις τὸ λύριον, in 1304, that either Aeschylus himself or some character representing the Μοῦσ' Εὐριπίδου, which is more probable, takes the lute in hand, exchanging it for the castanets. The first verses seem borrowed with slight changes from the Iph. in Tauris 1090.—*στωμύλλετε*, 'cheep and chatter,' *comice* for *κελαδεῖτε*.

1315. καὶ κερκίδος Bergk.—*δοιδοῖ*, as Virgil has *arguto peccine*, Georg. I. 294. The Schol. says this is from the

κερκίδος ἀοιδοῦ μελέτας,
 ἵν' ὁ φίλαυλος ἔπαλλε δελ-
 φὶς πρῷραις κυανεμβόλοις
 μαντεῖα καὶ σταδίους,
 οἰνάνθας, γάνος ἀμπέλου,
 βότρυος ἐλικα πανσίπανον.
 περιβαλλ', ὡ τέκνου, ὠλένας.

όρᾶς τὸν πόδα τοῦτον; ΔΙ. ὄρῶ.
 AI. τὶ δαλ; τοῦτον ὄρᾶς; ΔΙ. ὄρῶ.

AI. τοιαντὶ μέντοι σὺ ποιῶν
 τολμᾶς τὰμα μέλη ψέγειν,
 ἀνὰ τὸ δωδεκαμήχανον
 Κυρήνης μελοποιῶν.

τὰ μὲν μέλη σου ταῦτα βούλομαι δ' ἔτι
 τὸν τῶν μονφριῶν διεξελθεῖν τρόπον. 1330
 ὡ Νυκτὸς κελαινοφαῆς

Meleager. The first syllable of *el-*
λόσσεται is repeated to represent
 a musical *shake*. Cf. inf. 1348.
 Orest. 1431, ἀ δὲ λίνος θλακτά
 δακτύλος θλιστε. "Hinc sonis
 Aeschylus vices reddit Euripiidi,
 qui supra orthium rhythmum
 in Aeschylo vituperaverat." Fritsch.—*μελέτας*, 'the sam-
 pler-work,' ἔκδίδαγμα *κερκίδος*,
 Eur. Ion 1410.

1317. *ἴν'* ὁ φίλαυλος.—From
 Eur. Elect. 435. The lines fol-
 lowing are mere scraps without
 sense, probably from the *Hypsipyle*. The spiders spinning
 where (or while) the dolphins
 sport, are plainly meant to be
 ridiculous, and so, perhaps,
 ἔπαλλε μαντεῖα καὶ σταδίους.
 "Vaticinia et cursus atque vi-
 num saltare dicitur delphinus,
 i.e. vaticinia de cursu sive navi-
 gatione Graecorum, vinoque
 bibendo." Bothe.—*πανσίπανος*,

like *τὴν πανσίλυτον ἀμπελον*,
 Bacch. 772.—*ἐλικα*, the tendril
 often seen attached to large
 bunches of grapes.

1323. *τὸν πόδα τοῦτον*. The
 foot is the resolved glyconean
 just quoted. Fritsch reads *τὸν*
πόδα τοῦτον ὄρᾶς;

1325. *σὺ παῦν*. 'And yet
 you, while you composed in
 this fashion, presume to dis-
 parage *my* odes, though your
 own have as little regularity in
 them as the fantastic fashions
 of a Cyrene' (Thesm. 98). An
 interrogation is usually placed
 after *μελοποιῶν*, but in this case
μέν δὴ rather than *μέντοι* would
 precede. The Schol. cites from
 the *Hypsipyle* of Euripides *ἀν-*
τὸ δωδεκαμήχανον δύτρον.

1329. *ἔτι*, 'before I have
 done with you.'

1331. *ῳ Νυκτὸς seqq.* The
 Schol. suggests that this may

ὅρφνα, τίνα μοι δύστανον ὄνειρον
πέμπεις ἐξ ἀφαιοῦς, Ἀτδα πρόπολον,
ψυχὰν ἄψυχον ἔχοντα, μελαίνας
Νυκτὸς παῖδα, 1335
φρικώδη δεινὰν ὑψιν,
μελανοκευείμονα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἔχοντα.
ἀλλά μοι ἀμφίπολοι λύχνον ἄψατε
κάλπιστ' ἐκ ποταμῶν δρόσον ἄρατε, θέρ-
μετε δὲ ὕδωρ,
ὡς ἂν θείον ὄνειρον ἀποκλύσω. 1340
ἰὼ πόντιε δαῖμον,
τοῦτ' ἔκεν· ιὼ ξύνοικοι,
τάδε τέρα θεάσασθε. τὸν ἀλεκτρυόνα μου
συναρπάσασα

be an imitation of Eur. *Heo.* 67 seqq. The words are not very like; yet the sentiment is nearly the same, and *μεγδλος* *ὄνυχας* *ἔχοντα* in 1338 may refer to *Hec.* 90, *ἔδον γὰρ βαλίας θλαφον λύκου αἴμον χαλᾶ σφαζόμεναν*. Fritzsch thinks the passage is adapted from the *Temenidae*. The 'wretched of a dream, minister of hell, dead yet like one living' clearly belongs to some other play than the *Hecuba*.

1334. Νυκτὸς παῖδα μελαίνας
Fritzsch. *μελαίνας παῖδα νυκτὸς*
Meineke.

1337. *ὄνυχας μεγδλος* *ἔχοντα*
Fritzsch.

1340. *ἀποκλύσω*. The use of water in removing moral contagion is a curious phase of ancient thought. See sup. 146. Eur. *Hipp.* 653, *ἄγω ρυτοῖς πασμοῖσιν*. *ἴσομέρξομαι*, *εἰς ὥρα*

κλήσων. Pers. Sat. II. 16, 'et noctem flumine purgas.'

1342. *τοῦτ'* *ἔκεν'*, 'That is it!' viz. what the vision portended, the theft committed by Glyce. The dream seems to turn on the theft of a cock by a neighbour so-called, and the servant-maid, Mania, is ordered to stop her. The Schol. says, on the authority of the grammarian Asclepiades, that the passage is adapted from the *Xantriae* of Euripides. But Fritzsch shows at length that the *Xantriae* of Aeschylus must be meant, parodied by Euripides. The trifling nature of the incident and the commonplace details constitute the point of the satire.

1343. *τάδε τέρα* Bergk and Meineke, MS. Rev. having *τάδ'* *τέρα*. Bothe and Fritzsch read *τάδε τέρατα*.

φρούδη Γλύκη,
 Νύμφαι ὄρεσσήγονοι,
 ὡ Μανία, ξύλλαβε.
 ἐγὼ δ' ἀ τάλαινα
 προσέχουσ' ἔτυχον ἐμαυτῆς
 ἔργωισι, λίνου μεστὸν ἄτρακτον
 εἰειειλίσσουσα χεροῖν,
 κλωστῆρα ποιοῦσ', ὅπως
 κνεφαῖος εἰς ἀγορὰν
 φέρουσ' ἀποδοίμαν·
 ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα
 κουφοτάταις πτερύγων ἀκμαῖς·
 ἐμοὶ δ' ἄχε ἄχεα κατέλιπε,
 δάκρυνα δάκρυνά τ' ἀπ' ὀμμάτων
 ἔβαλον ἔβαλον ἀ τλάμων.
 ἀλλ', ὡ Κρῆτες, "Ιδας τέκνα,
 τὰ τόξα λαβόντες ἐπαμύνατε,
 τὰ κῶλά τ' ἀμπάλλετε, κυκλούμενοι τὴν οἰκίαν.
 ἄμα δὲ Δίκτυννα παῖς "Αρτεμις καλὰ
 τὰς κυνίσκας ἔχουσ' ἐλθέτω
 διὰ δόμων πανταχῆ.
 σὺ δ', ὡ Διός, διπύρους ἀνέχουσα

1346. προσέχουσ' ἔτυχον, 'was attending at the time to my own work.'

1349. κλωστῆρα, a skein of thread. Aesch. Cho. 507, τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες λίνου. Cf. Lysist. 567.—κνεφαῖος, Schol. ἐῳδῇ, κνέφας γάρ τὸ λυκόφως.

1351. ἀποδοίμαν. See sup. 1235.

1352. δὲ δὲ, viz. ἀλέκτωρ. 'But he flew up, up into the sky with the tips of the nimblest pinions.'

1354. δάκρυν τε δάκρυν' Fritsch.

A very common practice of Euripides is thus to repeat words in his choral odes. So in Hel. 171, 195, 207, 364, &c.

1356. ΔΛλ', ὡ Κρῆτες, κ.τ.λ. From the Cretes of Euripides. Dictynna, the Cretan huntress, is invoked to catch the renegade cock. The epithet καλὰ is applied to Artemis in Aesch. Ag. 140.

1357. τὰ τόξα τε Bergk.

1362. For διπύρους Bergk plausibly suggests ἀμφιτύροις, and for δέντραν, 'brisk,' 'nimble

λαμπάδας ὁξυτάταιν χειροῖν, Ἐκάτα, παράφηνον
ἐσ Γλύκης, ὅπως ἀν
εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἥδη τῶν μελάν. ΑΙ. κάμοιγ' ἄλις.
ἐπὶ τὸν σταθμὸν γάρ αὐτὸν ἀγαγέεν βούλομαι,
ὅσπερ γ' ἐλέγχει τὴν ποίησιν νῷν μόνος 1366
τὸ γάρ βάρος νῷν βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἵτε δεῦρο νῦν, εἴπερ γε δεῖ καὶ τοῦτο με
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.

ΧΟ. ἐπίπονοί γ' οἱ δεξιοί. 1370

τόδε γάρ ἔτερον αὖ τέρας
νεοχμόν, ἀτοπίας πλέων,
ἢ τίς ἀν ἐπενόησεν ἄλλος;
μὰ τόν, ἐγὼ μὲν οὐδὲ ἀν εἴ τις
ἔλεγέ μοι τῶν ἐπιτυχόντων,
ἐπιθόμην, ἀλλ' φόμην ἀν
αὐτὸν αὐτὰ ληρεῖν.

ΔΙ. ἵθι νῦν παρίστασθον παρὰ τῷ πλάστιγγ',
ΕΤ. ἴδοιν

hands,' he reads *δξυτάτας*, followed by Meineke. Fritsch gives *δξυτάτι χειροῖν*, on his own conjecture, which he regards as "dubitatio expers." — *δντχνωνα*, 'holding up a torch in each hand.' This word was often used in torch-processions. See Vespa. 1326, Eur. Tro. 308, Cycl. 203.—*παράσταμένη φῆνον οὖδν*.—*ἐς Γλύκης*, sup. 1343.—*φωράσω*, cf. Nub. 499.

1366. *νῷ μόνον* Fritsch, the Rav. and Ven. having *νῷ* for *νῷν* in the next line.

1367. *τῶν ῥημάτων*, 'our expressions.' See on 880. Bergk incloses this verse within brackets.

1368. *καὶ τοῦτο*, 'in this re-

spect also,' viz. so as to ascertain their *weight*, as in selling cheese. Fritsch reads *εἴπερ με δεῖ καὶ τοῦτό γε*, with a comma. In this case there seems an ellipse of *ποεῖν*, as in Plat. Gorg. p. 491 D, *ἢ τοῦτο μὲν οὐδὲ δεῖ, εαντοῦ δρχειν*;

1373. Fritsch marks the loss of a line after this, the metre coinciding apparently with 1482 seqq.

1374. *οὐδὲ δύ κ.τ.λ.* 'Not even if I had been told it by some chance person.' Schol. *τὸ ἐπιτυχόντων, διτὶ τοῦ συνελθόντων*. For the ellipse in *μὰ τὸν* cf. Plat. Gorg. p. 466 E, *μὰ τὸν οὐ σύ γε...*

1378. *πλάστιγξ*, which in

- ΔΙ. καὶ λαβομένω τὸ ρῆμ' ἐκάτερος εἴπατον,
καὶ μὴ μεθῆσθον, πρὶν ἀν ἐγὼ σφῶν κοκκύσω.
ΕΤ. ἔχόμεθα. ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν
σταθμόν. 1381
- ΕΤ. εἰδὲ ὥφελ' Ἀργους μὴ διαπτάσθαι σκάφος:
ΑΙ. Σπερχειὲ ποταμὲ βουνόμοι τ' ἐπιστροφαῖ.
ΔΙ. κόκκυ, μέθεσθε καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τί ποτ' ἔστι τάτιον;
ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς 1386
ὑγρὸν ποιήσας τοῦπος ὥσπερ τάρια,
σὺ δὲ εἰσέθηκας τοῦπος ἐπτερωμένον.
ΕΤ. ἀλλ' ἔτερον εἰπάτω τι κάντιστησάτω.
ΔΙ. λάβεσθε τοίνυν αὐθις. ΕΤ. ἦν ἵδον. ΔΙ. λέγε.
1390
- ΕΤ. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος.

Aesch. Cho. 290 means 'a scourge,' as if from *πλήσσειν*, is here the scale used in weighing. In Rhes. 303 it means some kind of buckle to the yoke-strap.

1380. *κόκκυτεν* is here to make a clucking sound with the palate as a signal to stop.—For *ρῆμα* and *ἴπω* see 880.

1381. The editions prefix to this verse *Αἰσ. καὶ*, but Fritzsch silently omits the clause, which is not very intelligible. The same remark applies to 1378 and 1390, where it occurs before *ἴδον* and *ἦν ἵδοι*.

ib. εἰς τὸν σταθμόν. We must suppose each poet stands by his scale and spouts into it his chosen verse. Nothing can be more witty than the weighing-scene; every line must have drawn peals of laughter. Probably the very tone of voice in the 'feathery' and the 'watery'

verse, and perhaps some pause between the two, added to the effect. The line of Aeschylus is from his *Philoctetes*.

1384. Bergk, Fritzsch and Dindorf retain *μεθέστε* here and in 1393, for which Meineke gives *μεθεσθε* from Porson. The usual active imperative of the aorist is *μεθείη*, as in Soph. Ant. 887, *δέητε μόνην ἔργην*. But *μεθέστε* is either the indicative, or the optative for *μεθείητε*, and it seems contrary to analogy that it should also be the imperative.

1385. *τάτιον* Meineke, more correctly than the vulg. *τάτιον*.

1388. *οὐ δέ.* 'But the verse you put into it has feathers on it.'

1391. *Πειθοῦς.* From the Antigone. The line is characteristic of the poet of rhetoric and sophistry. He himself praises it as 'a very good pro-

- ΑΙ. μόνος θεῶν γὰρ θάνατος οὐ δάρων ἔρâ.
 ΔΙ. μέθεσθε μέθεσθε καὶ τὸ τοῦδε γ' αὖ ρέπειν
 θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.
 ΕΤ. ἐγὼ δὲ πειθώ γ', ἔπος ἄριστ' εἰρημένον. 1395
 ΔΙ. πειθὼ δὲ κοῦφον ἔστι καὶ νοῦν οὐκ ἔχον.
 ἀλλ' ἔτερον αὖ ζήτει τι τῶν βαρυστάθμων,
 ὃ τι σοι καθέλξει, καρτερὸν τε καὶ μέγα.
 ΕΤ. φέρε ποῦ τοιοῦτον δῆτά μούστι; ποῦ; ΔΙ.
 φράσω^{*} 1399
 βέβληκ' Ἀχιλλεὺς δύο κύβων καὶ τέτταρα.
 λέγοιτ' ἄν, ὡς αὔτῃ στὶ λοιπὴ σφῶν στάσις.
 ΕΤ. σιδηροβριθές τ' ἔλαβε δεξιὰ ἔξιλον.
 ΑΙ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ νεκρός.
 ΔΙ. ἔξηπάτηκεν αὖ σὲ καὶ νῦν. ΕΤ. τῷ τρίπῳ;
 ΔΙ. δύ' ἄρματ' εἰσέθηκε καὶ νεκρῷ δύο, 1405
 οὓς οὐκ ἄν ἀραιντ' οὐδὲ ἔκατὸν Λιγύπτιοι.

verb in verse,' or 'as good a
 verse as was ever composed,'
 1395. Aeschylus draws his verse
 from the Niobe.

1400. δύο κύβων. 'Achilles
 has thrown two aces and a
 quatre.' Three dice were used,
 whence *τρις ἐξ βαλεῖν* is to throw
 three sices, Agam. 33. This is
 from the Telephus of Euripides,
 and the meaning is, as the
 Schol. explains, that Aeschylus
 has made a better throw than
 his rival. Possibly some proverb
 is alluded to (as sup. 970) bor-
 rowed from dice-playing, the
 precise point of which has not
 been recorded. Fritzsch re-
 marks, "Bacchus stolidæ succur-
 rit laboranti Euripi eique pes-
 simum versum in aures insu-
 surrat." Anyhow, the verse is
 not καρτερὸν καὶ μέγα. There
 may have been such a one sug-

gested to the audience by the
 context.

1401. στάσις, 'the last weigh-
 ing for you two.'

1402. This iron-clad verse,
 which Euripides fully hoped
 would outweigh any of his
 rival's, is from the Meleager.
 The verse of Aeschylus is from
 the Glaucus Potnieus, the next
 to which, preserved by the
 Schol. on Phoen. 1194, was
 equally ponderous, *ἴτησι δ' ἐφ' ἵππων ἥσαν ἐμπεφυρμένοι*.
 Fritzsch thinks Euripides had
 this verse in view in Phoen.
 1195, *δῖονές τ' ἐπ' ἄρσος, νεκροὶ τε νεκροῖς ἔξεσωρεύονθ' ὅμοι*.

1403. εἰσήγεγκε Fritzsch.

1406. ἀραιτο. Cf. Antig.
 907, οὐ—βίᾳ πολιτῶν τόνδ' ἄν
 πορμην πόνον. Orest, init. οὐκ
 ἔστι—σύμφορὰ θεῆλατος, ήσ οὐκ
 ἄν ἀραιτ' ἀχθος ἀνθράπων φύεις.

- ΑΙ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
αὐτός, τὰ παιδί', η γυνή, Κηφισοφῶν,
ἔμβας καθήσθω συλλαβών τὰ βιβλία·
ἔγω δὲ δύ' ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410
ΔΙ. ἄνδρες φίλοι, κάγῳ μὲν αὐτοὺς οὐ κρινῶ.
οὐ γάρ δούλοις οὐδετέρῳ γενῆσομαι.
τὸν μὲν γάρ ἡγομαι σοφόν, τῷ δὲ ἥδομαι.
ΠΛ. οὐδὲν ἄρα πράξεις ὀντερ περ ἡλθεις οὔνεκα.
ΔΙ. ἐὰν δὲ κρίνω; ΠΛ. τὸν ἔπειρον λαβὼν ἄπει,
διώτερον ἀν κρίνης, ἵν' ἔλθης μὴ μάτην. 1416
ΔΙ. εὐδαιμονίης. φέρε, πύθεσθέ μου ταῦται.
ἔγω κατῆλθον ἐπὶ ποιητήν. ΕΤ. τοῦ χάριν;

1407. κατ' ἔπος, 'verse by verse.' Cf. 802.

1408. The mention of the actor Cephisophon in close relation to η γυνή refers to a popular scandal. See on 944.—τὰ βιβλία, cf. 53.

1410. δύ' ἔπη. As Aeschylus does not cite two verses of his own, as he seems to promise (but perhaps only seems, for he may mean that he can cite, if he pleases), Bergk here says, "post hunc versum haud dubie plura omissa sunt incuria librariorum." This was also the opinion of Fritzsch, whom Meineke follows in marking a lacuna. For Dionysus seems to reply to some remark of Pluto's that it is time the decision should now be given. Perhaps some pause in the acting, as if to give time for consideration, will sufficiently explain the apparent abruptness. Dionysus had already said (1401) 'this is the last weighing.'—μόνον R., μόνα Ven. and vulgo.

1411. ἄνδρες, i.e. of δόρες

φίλοι εἰσὶ μοι.

1413. τὸν μὲν—τῷ δέ. It is rather uncertain how this is to be understood. Euripides was essentially σοφός, and was very fond of the use of the word; but he was also the pleasant and the popular poet. Aeschylus may be regarded as σοφός in the sense of δεινός, a great artist. The Schol. however says, σοφός μὲν Εὐριπίδην λέγει, ηδεσθαι δὲ τῷ Αἰσχύλῳ, οὐτος Αἰστορχος. Cf. inf. 1434. And Fritzsch accepts this. "Delectabat Aeschylus magis Euripide, qui vicit perraro." Bothe remarks, "a vero non aberaverit, qui hanc ipsius Aristophanis de utroque Tragico sententiam esse existimabit."

1414. οὐδὲν πράξεις, sc. εἰ μὴ κρίσεις, re infecta redibis, μάτην, 1416. Bergk makes this verse interrogative.

1415. ἀπει, 'you shall go off with one or the other.' Meineke omits the next verse, and so Hamaker.

1418. ἐπὶ ποιητήν. Cf. 111.

- ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χορούς ἄγῃ.
 ὁπότερος οὖν ἀν τῇ πόλει παραινέσειν 1420
 μέλλῃ τι χρηστόν, τοῦτον ἄξειν μοι δοκῶ.
 πρώτου μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον
 γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ
 Π.Λ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην; ΔΙ. τίνα;
 ποθεὶ μέν, ἐχθαίρει δέ, βούλεται δ' ἔχειν. 1425
 ἀλλ' ὃ τι νοεῖτον, εἴπατον τούτου πέρι.
 ΕΤ. μισῶ πολίτην, ὅστις ὥφελεῖν πάτραν
 βραδὸς πέφυκε, μεγάλα δὲ βλάπτειν ταχύς,
 καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμῆχανον.
 ΔΙ. εὐ γ', ὡ Πόσειδον σὺ δὲ τίνα γνώμην ἔχεις;
 ΑΙ. οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν, 1431

1420. *τῇ πόλει παραινέσειν.*
 The tragic poet took the part of our political newspapers. In choosing what journal to take in, we should now look to see what view the editor took of our chief statesmen in the leading articles. Thus Alcibiades is the problem proposed to the rival poets, and a difficult problem it was in a city which might have said *Nec tecum possum vivere, nec sine te.* At this time he had returned from exile in the Chersonesus. "In the spring of 407 B.C. he proceeded with the fleet to Samos, and from thence sailed to Piraeus. His reception was far more favourable than he had ventured to anticipate.—He seemed to be in the present juncture the only man capable of restoring the grandeur and the empire of Athens." (Smith's Hist. of Greece, p. 361.) Mr Cox calls him "a heartless man who cared nothing for infamy" (IL p. 434).

1423. *δυστοκεῖ.* "Vehementer dubitat, quem ducem erexit." Bothe. Alcibiades had gone over to Phrygia in the year before, to deliberate with Tissaphernes. After the long disasters of the war, Athens hardly knew which way to turn. Alcibiades died the year after, B.C. 404.

1424. Meineke rejects this verse, perhaps rightly. Bergk assigns the first part of it to Pluto, others to Euripides.

1425. *ποθεὶ μέν κ.τ.λ.* This verse is parodied from the *Φρουροὶ* of Ion Chius, in which Helen had said to Ulysses, *σιγὴ μὲν, ἐχθαίρει δέ, βούλεται γε μῆτρα.* Schol.

1427. *μισῶ κ.τ.λ.* The opinion of Euripides is for rejecting the services of a clever but selfish statesman, who tampered alternately with the democratic and the oligarchical parties, and thought only of providing for himself, not of the true interests of his country.

1428. *βραδὸς φανέται* Rav.

- [μάλιστα μὲν λέοντα μὴ ἐν πόλει τρέφειν,]
 ἦν δὲ ἐκτραφῆ τις, τοῖς τρόποις ὑπηρετεῖν.
ΔΙ. νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔχω·
 ὁ μὲν σοφῶς γὰρ εἰπεν, οὐδὲ ἔτερος σαφῶς.
 ἀλλ' ἔτι μᾶλλον γνώμην ἐκάτερος εἴπατον 1435
 περὶ τῆς πόλεως ἥντιν' ἔχετον σωτηρίαν.
ΕΤ. [εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ,
 αἴροιεν αὖραι πελαγίαν ὑπὲρ πλάκα.
ΔΙ. γέλοιον ἀν φαίνοιτο· νοῦν δὲ ἔχει τίνα;

1432. Meineke omits this verse also, and so Bergk. Dindorf rejects the preceding. One or the other seems a *διττογραφία*. So also 1449—50 may have been substituted for the three preceding. But Bothe removes much of the difficulty by proposing to give 1432 to Dionysus interrogatively. Fritzsch assigns 1432 to Dionysus. He regards *Λέοντα* as the name of the general mentioned in Thuc. VIII. 24, who gained several victories over the Chians. See Cox, II. pp. 444, 481, where he is characterised as "honestly attached to the law and constitution of Athens," and therefore as an opponent of the oligarchs. There may be an allusion to Aesch. Ag. 717, Εθρέψεν δὲ λέοντος ινι κ.τ.λ. Cf. Equit. 1037, ξετι γυνὴ, τέξει δὲ λέοντος λεπάς εὐ Αθήναις, which may also refer to the then rising Alcibiades. Cf. Ach. 614.

1433. τὸν σωτῆρα. Cf. 1419.

1434. οὐ μὲν, viz. Aeschylus. The other adverb, *σαφῶς*, can hardly refer to anything else than the plain statement of Euripides, μωσ ὠλιτην κ.τ.λ. Yet the further explanation of Euripides is very much in-

volved. See sup. 1413.
 1437—1441. The history of these verses is obscure. The Schol. says that they were rejected by Aristarchus and Apollonius, and both the anomaly of the syntax in the *nom. pendens* (though we might adopt the somewhat rare Attic optative *πτερώσαι*) and the optative without *ἀν*, not to add, the strangeness of the verses themselves, indicate some disturbance. Fritzsch marks the loss of a verse after 1436. He thinks there is some joke on the slender figure of Cinesias, and that he and Cleocritus (who seems to have been fat, Av. 875—7) had been absent from the sea-fight off the Arginusae. The following may be suggested as plausible:—

Εὐρ. ἔγω μὲν οἶδα καὶ θέλω φρά-
 τειν. Διο. λέγε.
 Εὐρ. εἴ τις πτερώσας Κλεόκριτον
 Κινησίᾳ—
 Διο. γέλοιον ἀν φαίνοιτο· νοῦν δὲ
 ἔχει τίνα;
 Εὐρ. εἰ ναυμαχοῖεν, καὶ τέ έχοντες
 δέιδας
 φαίνοιεν ἐς τὰ βλέφαρα τῶν
 ἐναντίων,
 αἴροιεν αὖραι πελαγίαν ὑπὲρ
 πλάκα.

- ΕΤ. εἰ ναυμαχοῖεν, κἀτ' ἔχοντες ὁξίδας 1440
 ράινοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]
 ἐγὼ μὲν οἶδα, καὶ θέλω φράξειν. ΔΙ. λέγε.
 ΕΤ. ὅταν τὰ νῦν ἀπιστα πίσθ' ἡγώμεθα,
 τὰ δ' ὄντα πίστα ἀπιστα. ΔΙ. πῶς; οὐ μαν-
 θάνω.
- ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον, 1445
- ΕΤ. εἰ τῶν πολιτῶν οἵσι νῦν πιστεύομεν,
 τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
 τούτοισι χρησαίμεσθα, σωθείημεν ἄν.
 εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς

'If some one were to feather Cleocritus with Cinesias,—it would be very droll! And then if they tried to throw vinegar in their adversaries' eyes, the breeze would carry them away over the surface of the sea, and they would fail in the attempt.' This makes sense enough for a joke. The *δύ* would govern both *φαίνοντο* and *αἴρουν* in the apodosis. Cf. Soph. Oed. R. 936, *ἡδοιο μὲν, πῶς δ' οὐκ εἰς; δαχάλλοις δ' ιώς*. Aesch. Ag. 1049, *πειθοί ἀει πειθοί*, *ἀπεθολη δ' ιώς*.—Cinesias was the dithyrambic poet, whose airy nothings are elsewhere ridiculed, e.g. Av. 1337, 1389, *δέρια καὶ σκοτεινὰ καὶ κναναγέα καὶ πτεροδόντρα*. See sup. 366, and Plat. Ion, p. 534 B, *κοῦφον γάρ χρήμα πουητῆς ἔστι καὶ πτηνὸν καὶ λερόν*. In Gorg. p. 501 E, Cinesias the son of Meles is mentioned as a popular composer whose sole care was to please, not to improve his audience. Of Cleocritus nothing is known, but in Av. 577 some kindred joke is alluded to in calling him the son of an ostrich.—In *ναυμαχοῖεν* the recent

fight off the Arginusae is doubtless referred to.

1442. Before this verse a line seems lost, e.g. Διο τι δ' ἀν πόλις πράξειν ἐκ τούτων ἔτι;

Εύρ. ἐγὼ μὲν οἶδα κ.τ.λ.

1443. He should have said, *ὅταν ἡγώμεθα κ.τ.λ., σωθησόμεθα* (1448), but the optative takes the place of the future by attraction to the clause added in explanation of *ὅταν* &c., viz. *εἰ —χρησαίμεσθα*.—*ἀπιστα*, viz. the much-distrusted oligarchical party. Cf. 953. Soph. Oed. Col. 611, *θηρίσκει δὲ πότισι, βλαθοῦντες δ' ἀπιστα*. There seems an allusion to the demagogue Cleophon. See sup. 731.

1445. This is an inversion of a proverb quoted by the Schol., *σαφέστερόν μοι κάμαθέστερον φράσον*.

1449—53. Dindorf incloses these five lines in brackets. Meineke retains only 1451. By *τούτους* he means *τούτους ἔχοντες*, as *ἐν δηλοῖς, ἐν ματίῳ εἴναι* etc. Cf. 1459. On 1449—50 see sup. 1432. Possibly this couplet should follow 1445, omitting the rest. Fritzsch

- τάναντ' ἀν πράττοντες οὐ σωζοίμεθ' ἄν; 1450
 ΔΙ. εὐ γ', ὡ Παλάμηδες, ὡ σοφωτάτη φύσις.
 [ταυτὶ πότερ' αὐτὸς εὑρες ἡ Κηφισοφῶν;
 ΕΤ. ἐγὼ μόνος τὰς δ' ὁξῖδας Κηφισοφῶν.]
 ΔΙ. τί δὰ λέγεις σύ; AI. τὴν πόλιν νῦν μοι
 φράσου
 πρώτον, τίσι χρῆται πότερα τοῖς χρηστοῖς;
 ΔΙ. πόθεν; 1455
 μισεῖ κάκιστα. AI. τοῖς πονηροῖς δ' ἥδεται;
 οὐ δῆτ' ἔκεινη γ', ἀλλὰ χρῆται πρὸς βίαν.
 AI. πῶς οὖν τις ἀν σώσειε τοιαύτην πόλιν,
 ἢ μήτε χλαΐνα μήτε σισύρα συμφέρει;
 ΔΙ. εὔρισκε νὴ Δλ', εἴπερ ἀναδύσει πάλιν. 1460
 AI. ἔκει φράσαιμ' ἄν ἐνθαδὲ. δ' οὐ βούλομαι.
 ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνει τάγαθά.
 AI. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων

says, "Palamedes ob singularem quandam sapientiam appellatur Euripides." The author of a play on a hero who was *μηχανικός καὶ ἐφευρετής* is aptly so addressed. It is a question, perhaps, if the distich is not actually a quotation from a speech of Palamedes in the play of that name.

1452. Κηφισοφῶν, cf. 944.

1459. ὃ μήτε. The *μή*, as usual, represents the force of the Latin subjunctive, *cui nec pallium conveniat* etc. Cf. 1425. The war-party and the peace-party were two factions in the state. Fritsch: "utilis civis est quasi χλαΐνα, malus quasi σισύρα."

1460—66. Meineke rejects these verses after Kock. There seems no reason why they should not be genuine. If *ἀναδύσει* ἡ πόλις were meant, it

should rather be *ἥπερ ἀναδύσῃ, si forte se recipiat*. Seager's proposed reading, *ἥπερ ἀναδύσει*, 'how it may hold up its head again,' is hardly Greek, since *ὅστερ* is not used in the sense of *ὅστις* indirectly. Aeschylus is appealed to for his advice, by his hopes of returning to the upper world. See sup. 1420. Like the spirits of the mighty dead, the *δαίμονες*, he is asked to send up good from the world below to the world above, viz. by finding a remedy for the state's troubles. Aesch. Pers. 213, *ἐσθλὰ πέμπει γῆς ἔνερθεν ἐς φάος*. Cho. 489, *ὦ γαῖ, ἀνες μοι πατέρ' ἐποκτεῦσαι μαχῆν.*

1463. ὅταν. Supply, *σωθήσεται* η πόλις ὅταν κ.τ.λ. The opinion is purposely put as a puzzle. The meaning seems to be, that the Athenians are to

- είναι σφετέραν, τὴν δὲ σφετέραν τῶν πόλεμίων,
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1465
 ΔΙ. εὐ, πλήν γ' ὁ δικαστῆς αὐτὰ καταπίνει μόνος.
 ΠΛ. κρίνοις ἄν. ΔΙ. αὕτη σφῶν κρίσις γενήσεται·
αἰρήσομαι γάρ. ὅνπερ ἡ ψυχὴ θέλει.
 ΕΤ. μεμνημένος νῦν τῶν θεῶν, οὐδὲ ὕμοσας, 1469
ἡ μὴν ἀπάξειν μ' οἴκαδ', αἴρον τοὺς φίλους.
 ΔΙ. ἡ γλώττ' ὀμώμοκ', Αἰσχύλον δ' αἰρήσομαι.
 ΕΤ. τί δέδρακας, ὡ μαρώτατ' ἀνθρώπων; ΔΙ. ἐγώ;
ἔκρινα νικᾶν Αἰσχύλον. τινὶ γάρ οὖν;
 ΕΤ. αἰσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;
 ΔΙ. τί δ' αἰσχρόν, ἦν μὴ τοῖς θεωμένοις δοκῆ; 1475
 ΕΤ. ὡ σχέτλιε, περιόψει με δὴ τεθνηκότα;
 ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,

regard the Peloponnesus as their own, viz. by ravaging it, but to leave their own to be invaded by *εἰσβολαί*, while they take to the sea: that more trust must be placed in a navy than in mere revenue, and money-supplies must be viewed as comparative poverty, since they are chiefly swallowed up in salaries to dicasts and for attending the ecclesia, &c.

1467. *αὐτὴν*. This seems to refer to what follows. 'I will decide between you thus: I will choose just which I please.' The next verse is perhaps quoted from some play. The *γάρ* is exegetic, and therefore a full stop should not be placed at *γενήσεται*.

1469. *μεμνημένος*. It is not clear to what this refers. In the next verse we should expect *ἐμὲ*, i.e. *ἀλλ' οὐκ Αἰσχύλον*. Perhaps, *ἡ μὴν ἔξειν οἰκαδ'*. The well-known verse from Eur.

Hipp. 612 was alluded to sup. 102.

1472. *ἀνθρώπων*. "Oblitus est deum esse, quem alloquatur." Fritsch.

1474. Meineke adopts Dindorf's reading, *μ' ἐργασμένος προσβλέπεις*, the two best MSS. having *ἐργασμένος προσβλέπεις*.
 1475. *τι δ' αἰσχρόν κ.τ.λ.* Parodied from the *Aeolus* of Euripides, *τι δ' αἰσχρόν ἦν μὴ τῶις χρωμένοις δοκῆ;* The philosophical opinion, advocated by Protagoras, is referred to, *τὸ δοκούν ἐκάστῳ, τοῦτο καὶ ἔστι*, i.e. morality is merely conventional.

1476. *τεθνηκότα*, i.e. *ἐν κροῖς ὄντα*.

1477. *τίς δ' οἶδεν κ.τ.λ.* See sup. 1082.—*τὸ πνεῦν δὲ*, punning on *δεῖ*—*πνεῦν*.—*κύδιον* (so Bergk and Meineke for *κώδιον*), 'if sleep (the sleep of death) be not as snug as a woollen blanket.' The general sense is, 'accord-

τὸ πνεῦν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;

ΠΛ. χωρεῦτε τοίνυν, ὃ Διόνυσος, εἴσω. ΔΙ. τί δαί;

ΠΛ. ἵνα ξενίσω σφῶν πρὶν ἀποπλεῖν. ΔΙ. εὖ τοι
λέγεις. 1480

νὴ τὸν Δλ̄· οὐ γάρ ἄχθομαι τῷ πράγματι.

ΧΟ. μακάριός γ' ἀνήρ ἔχων

ξύνεσιν ἡκριβωμένην.

πάρα δὲ πολλοῖσιν μαθεῖν.

ὅδε γάρ εὖ φρονεῖν δοκήσας 1485

πάλιν ἀπεισιν οἴκαδ' αὖ,

ἐπ' ἀγαθῷ μὲν τοὺς πολίτας,

ἐπ' ἀγαθῷ δὲ τοὺς ἑαντοῦ

ξυγγενέσι τε καὶ φίλοισι,

διὰ τὸ συνετὸς εἶναι. 1490

χάριει οὖν μὴ Σωκράτες

παρακαθήμενον λαλεῖν,

ἀποβαλόντα μουσικήν,

τά τε μέγιστα παραλιπόντα

ing to your own doctrine, dead
may mean alive.'

1479. *χωρέει*. For the plural compare Vesp. 975, *τοι*, ἀπτιθολῶ σ', οἰκετεράς αὐτῶν, ὃ πάτερ. Oed. Col. 1104, *προσέλθετ*, ὃ παῖς, πατρί.

1480. *ξείσω* Meineke for *ξείσωσ*, which requires some supplement to the verse, wanting in the MSS., as *ἴνα ξείσω σφῶν* or *'γώ* (Bergk, where the emphatic pronoun seems out of place), or *εἴ τοι λέγεις* (Brunek).

1483. *ξύνεσιν*. Intelligence made accurate and deep by the study of life, and not, like the *ξύνεσις* of Euripides, after the fashion of the Sophists. See sup. 893.—*πάρα δὲ*, i.e. *παρέστη*, 'and one may learn this by many facts.' So Prom. V. 51,

ἴγνωκα τοῦσδε, 'I know it by this.'

1491. *χρέας οὐν*. 'It is a pleasure then to have once more a poet who does not (like Euripides) sit by the side of Socrates and talk, with the loss of true poetic taste, and the leaving out of the main principles of the tragic art.' Mitchell compares Plat. Theaet. p. 169 B, οὐ βάδιον, ὃ Σώκρατες, σοι παρακαθήμενον μὴ διδόναι λέγοι. The subject to λαλεῖν seems to be *ποιητῆς*, not *τὸν θεώμενον*.

1494. *τὰ μέγιστα*, viz. the political advice which it was the special province of the stage to tender to the citizens. Hence the appeal to Aeschylus inf. 1501—2.

τῆς τραγῳδικῆς τέχνης.

1495

τὸ δὲ ἐπὶ σεμνοῖσιν λόγοισι
καὶ σκαριφησμοῖσι λήρων
διατριβὴν ἀργὸν ποιεῖσθαι,
παραφρονοῦντος ἀνδρός.

ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χώρει,
καὶ σῶζε πόλιν τὴν ἡμετέραν
γνώμαις ἀγαθαῖς, καὶ παιδευσον
τοὺς ἀνοίτους πολλοὶ δὲ εἰσὶν
καὶ δὸς τοιτὶ Κλεοφῶντι φέρων,
καὶ τοιτὶ τοῖσι πορισταῖς,
Μύρμηκε θ' ὁμοῦ καὶ Νικομάχῳ
τόδε δὲ 'Αρχενόμῳ,
καὶ φράξ' αὐτοῖς ταχέως ἥκειν
ώς ἐμὲ δευρὶ καὶ μὴ μέλλειν
καν μὴ ταχέως ἥκωσω, ἔγω
νῇ τὸν Ἀπόλλω στίξας αὐτοὺς

1500

1505

1510

1496. τὸ δὲ κ.τ.λ. ‘But the dwelling idly on fine words of philosophers and scrapings from their follies, is the part of a noodle.’—*σκαριφησμοῖς* (*i*), apparently our word *scarify*, possibly also *scurf*, *scrap* and *scrape*, is connected by Curtius with *κάρφος*, Gr. Et. II. 683.

1500. With these anapaests commences a slow and solemn procession off the stage.

1501. *σῶζε*, ‘continue to hold in your keeping.’

1504. *τοιτὶ*. A rope, perhaps. “Tria porrigit Pluto, ensem, laqueum, et venenum.” Fritzsch. Mitchell thinks the second *τοιτὶ* may be the bowl of hemlock. Meineke, perhaps for the sake of the metre, reads *τοιτὸν*, Fritzsch *τοῦτον*, Bergk *τοιτούσι*. The *πορισταῖ*, ‘commis-

sioners of ways and means,’ held an office analogous to our Chancellor of the Exchequer,—they drew up their ‘budget,’ and had to find the means to meet it. See Photius Lex. in v. The names mentioned below are probably those of persons who had made themselves odious in some state-department, or as advanced democrats. Bothe thinks Nicomachus is the subject of the oration of Lysias, and Fritzsch assents to this view. He was a γραμματεὺς, who had made himself unpopular by drawing up certain new laws.

1511. *στίξας*. Like runaway slaves, whose proper abode is in Hades, they will be branded and tied by the foot, or rather, have their feet tied together.

καὶ συμποδίσας
μετ' Ἀδειμάντου τοῦ Λευκολόφου
κατὰ γῆς ταχέως ἀποπέμψω.

- ΑΙ. ταῦτα ποιήσω· σὺ δὲ τὸν θάκον 1515
 τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῦν,
 κάμοι σώζειν, ἦν ἂρ' ἔγω ποτε
 δεῦρ' ἀφίκωμαι. τούτον γὰρ ἔγω
 σοφίᾳ κρίνω δεύτερον εἶναι.
 μέμνησο δ', ὅπως ὁ πανοῦργος ἀνὴρ 1520
 καὶ φευδολόγος καὶ βωμολόχος
 μηδέποτ' εἰς τὸν θάκον τὸν ἐμὸν
 μηδ' ἄκων ἐγκαθεδεῖται.
 ΠΛ. φαίνετε τοίνυν ύμεῖς τούτῳ
 λαμπάδας ἱεράς, χάμα προπέμπετε 1525

" Servilem poenam ideo minatur, quod hi viri omnes sordido ac paene servili loco nati erant." Fritzsch.

1513. μετ' Ἀδειμάντου. For the various services of this man as *στρατηγός*, see Dr Holden's *Onomasticon* in v. He was one of the generals afterwards captured by the Spartans at Aegospotamos, but his life was spared from his opposition to a measure proposed by the Athenians *in terorem*, that the right hand of every Spartan taken in arms should be cut off. See Xen. Hell. II. 1, 32. From Plato, *Protag.* p. 315 E, τὼ Ἀδειμάντῳ διφοτέρῳ, ὃ τε Κήπιδας καὶ δὲ Λευκολόφιδον, it seems that τὸν Λευκολόφον is either a nickname in reference to some charge of cowardice, or a more convenient metrical form. Dr Holden refers to Meineke on Eupolis Πόλεσι frag. 12, οὐκ ἀργαλέα δῆτ' ἔστι πάσχειν ταῦτ' ἐμέ, τὸν Λευκολόφιδον πᾶσα τοῦ

Πορθόδοντος. The lines are quoted in the Schol.

1517. Bergk and Dindorf with Fritzsch read κάμοι σώζειν, Brunck καὶ διασώζειν and so MS. R., the others having καὶ σώζειν, which Bergk suspects to be a gloss on the true reading παράδος τούτῳ τηρεῖν. The verse however would thus be monometer, and the sense seems complete in itself, 'and give it up to Sophocles to take charge of and to keep for me, in case I come here again to claim it; Sophocles, mind, for I consider him next to myself in the poetical art.'

1523. μηδ' ἄκων may mean either 'not even by accident,' or, with the Schol., 'not even if he is thrust into it against his will.' The latter however hardly suits the ambitious character of Euripides.

1525. The torch-procession off the stage closely resembles that which concludes the *Eu-*

τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδόνυτες.

- XO.** πρῶτα μὲν εὐδίαιν ἀγαθὴν ἀπιόντι ποιητῇ
ἐς φάσι ὄρυμένῳ δότε, δαίμονες οἱ κατὰ γαίας,
τῷ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὸς ἐπινολας·
πάγχυ γάρ ἐκ μεγάλων ἀχέων πανσαίμεθ' ἀν
οὔτως 1531
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ
μαχέσθω
κἄλλος ὁ βουλόμενος τούτων πατρόις ἐν ὀρού-
ραις.

menides. Cf. Eum. 959, πρὸς φῶς
ἰερὸν τῶνδε προπόμπων.

1526. τοῖσιν τούτουν μέλεσιν,
viz. to the music of his own
choral odes. So the old Dicasts
in Vesp. 220, 269, were attended
by a company chanting the odes
from the *Phoenissae* of Phry-
nichus. It is likely that this
reconciliation of Aeschylus with
the Chorus of *Mystae* has re-
ference to his prosecution and
banishment on a charge of
violating the *Mysteries*. A
similar scene was enacted when
Alcibiades, returning from his
long exile B.C. 407, escorted
the procession along the sacred
road to Eleusis, though he had
been found guilty of violating
the *Mysteries*. See Cox, II.
p. 533, and Dr Smith's *Hist.*
p. 362.

1528. It is a peculiarity of
choral hexameters (e.g. Agam.
104 seqq.) to be composed for
the most part with dactylic

beat.—*εὐδίαιν*, 'a good journey.'
From the *Glaucus Potniens* of
Aeschylus, according to the
Schol., εὐδίαιν μὲν πρῶτον ἀπὸ¹
στόματος χέομεν.

1530. τῷ δὲ πόλει κ.τ.λ. The
sense is, δότε Αἰσχύλῳ φένοεῖν
ἀγαθὰ τῷ πόλει. Aesch. Eum.
932, νικᾶ δ' ἀγαθῶν ἔρις ημετέρᾳ
διὰ πατρός. The return of Ae-
schylus is the triumph of politi-
cal conservatism.

1532. Κλεοφῶν. See sup.
679. His foreign birth and his
advocacy of the war-policy are
denounced.—*τούτως*, viz. the
spectators present. A spondee
is here and in *πανσαίμεθ'* (1531)
introduced by necessity in the
middle of dactylic hexameters.
—*πατρόις*, in Thrace. 'If he
must fight, let it be far away
but not at Athens.' Similarly
Eumen. 864, θυραιος ἔστω πό-
λειος, οὐ μόλις παρών ἐν φρί-
ξοται δειπός εὐκλείας ἔρως, i.e.
παρών διείνω ἐν φ. κ.τ.λ.

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